THE PREECE COLLECTION

***The Vincent Robinson Galleries,
34, Wigmore Street, W.***

SMITHSONIAN
INSTITUTION
3118.

CATALOGUE.

EXHIBITION
of
PERSIAN ART & CURIOS

The Collection formed by
J. R. PREECE, ESQ., C.M.G.,
Late H.B.M.'s Consul General at Ispahan, Persia.

AT THE
VINCENT ROBINSON GALLERIES

34, Wigmore Street,
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INTRODUCTORY NOTE.

ALL-EMBRACING as were the arts and crafts of Persia during the many centuries of her glory, and applied as they were to practically every article both of utility and of decoration, it is as the home of the potter's art that she has ever stood supreme. There seems to be something in the temperament of the Persian craftsman which corresponds to this medium of expression, and especially is this true when one is considering that branch of pottery which may be broadly treated under the heading of "lustre-ware." The ever-changing lights that play upon its surface, the variety of its colour, its richness and depth of tone, its almost sentient variations, and its adaptation to the fantastic and the fanciful in decoration, all these qualities lend themselves to the spirit of Persian art and the skill of the Persian artist. Small wonder, then, that the lustre pottery which first found expression in Persia, and of which the secret lies buried there, should so long have dominated her art and her architecture, and though carried by imitators among the peoples of Spain, of Sicily and of other European lands, should never have flourished with equal success elsewhere than in the country which originated it. No phase of ceramic art has ever attained greater splendour than that of the Persian lustre decoration produced in the 13th Century, when it seems to have attained its very summit of perfection. Vivid in its effects, imaginative in its design, subtle in its technique, misty or brilliant by turns, it stands for all that is joyous and generous in the artistic nature of the people who evolved it, for to those who have the aptitude to interpret it, it is instinct at once with poetry and with romance.

Skilful as the Persian potter had become by the end of the 12th Century and the commencement of the 13th, it must not be supposed that all that was produced about this period was of equal merit. On the contrary, while the foremost craftsmen of the cities were producing the very finest examples, those of the countryside were still dealing with specimens, which from their inferior character, might well have been the product of a far earlier time. Many hundreds of pieces were flawed in the firing and rejected by the workers before a pure masterpiece was obtained and of this a striking proof is afforded by the unique Mehrāb (No. 1) from the Masjed-e-Maidān (the Mosque of the Market Square) at Kāshān, which forms the jewel of the collection of John Richard Preece, Esq., C.M.G. A large number of the tiles comprising this Mehrāb were carried off surreptitiously and were secured later on, tile by tile, by Mr. Preece until at length the guardian of the Masjed was induced to dispose of the remaining, and most important, portion of the panel. The negotiations to this end extended over a period of nearly twenty years. Kāshān is a city which was as much the accepted home of the arts of earthenware and of brasswork as was Kurdistān of textiles and Ispahān of armour, and it is also interesting historically as being the place whence the Wise Men are reputed to have set out to worship at the cradle of the Saviour. This Mehrāb which admirably exemplifies the perfection to which the architectural use of glazed pottery was brought in Persia, is composed of a large number of tiles, each of which is seen on close examination, to vary in tone in a greater or less degree from its fellows, thus proving that these must have been fired at different times in order no doubt to replace others which had been rejected. The effect is, of course, but to confer added charm and variety upon the whole.

A smaller Mehrāb (No. 2) from Kum shows the dexterity of the potter in the combination of lustre with coloured slip decoration, together with the decorative use of Kūfic, Karmati and Naskhy lettering. These Mehrābs are highly important as illustrating the art of the Persian potter of this period; their use in the Mosque was to indicate to the Faithful the direction in which Mecca lay, so that in obedience to the instructions of the Koran, they might turn towards it when they prayed.

Comprehensive and extensive as is the Preece Collection of Persian Art, it is perhaps in the direction of rare, and indeed often unique, examples of fine lustreware that it excels. Mr. Preece, it will be remembered, filled for many years the post of Consul-General to his Majesty's Government at Ispahan, and his residence there afforded him many exceptional opportunities for the acquisition of interesting examples of Persian Art of all kinds, opportunities of which his knowledge and artistic taste enabled him to take the fullest advantage. The collection was sent by him, piece by piece, to his brother, Sir William Preece, K.C.B., during a period of some forty years, and was housed by the latter at his residence at Gothic Lodge, Wimbledon. On deciding to hold in London a public exhibition of this extraordinary collection, valuable alike from the historical, the archæological, and the æsthetic point of view, it naturally seemed to him appropriate that the important task of organising that exhibition, prior to the dispersal of the collection, should be entrusted to Messrs. Vincent Robinson, a firm from whose own collection there have been culled during the past 75 years by our own national and various foreign museums, as well as by the principal private collections, many important items among which may be mentioned the celebrated Ardebil Mosque Carpet (dated 1546) and a number of fine "star" tiles of 13th Century lustre.

Where the ordinary collection treasures these rare lustred star tiles merely as "single spies," the Preece Collection literally numbers them in their "battalions" (Nos. 26 etc., etc.). These tiles, which at some time formed a mosaic ornamentation to a mosque or private dwelling-house, offer, as we know, the first instance of painting upon a glazed surface, and are examples of marvellous dexterity as well as of exceptional beauty of design. The fact that many of the designs persisted from century to century, becoming more or less traditional in character, and that comparatively few bear either mark, signature or date (the two Mehrābs, however, bear the names of their respective artists together with the dates of their completion, in Arabic characters embodied in the scheme of decoration) makes it extremely difficult to assign a definite date to any of these ancient examples, but it may be asserted with confidence by evidence deduced from the study of the inscriptions made by the Rev. Dr. St. Clair Tisdall, and from their style of ornamentation and the quality of their glaze and paste, that they belong either to the late 12th or early 13th Century. Here and there the Chinese influence is to be observed, as for example in a beautiful tile, decorated in slip and portraying an exceedingly decorative dragon (No. 32). It is unusual to meet with any that deal with human or with animal life, the strictest form of the Musal-mān religion forbidding the use of any but floral, arabesque, or geometrical designs, which in consequence were elaborated with great skill and beauty. Two tiles, however, each of which depicts a man's face finely drawn and painted (Nos. 88 & 89), are exceptions to this rule and once more are indicative of foreign influence.

The Chinese influence is again to be noted in the beautiful collection of Persian Celadon, which comprises many pieces of great distinction, both as regards shape and colour. Two heavy spittoons of greenish grey celadon with a design in white glaze (Nos. 126 & 127), recall the story told by Marco Polo in his description of 13th Century manners in Persia. He there recounts how it was the custom of each of the barons who attended at the court of Kublai Khan to carry with him into the presence a spittoon in order that he might not sully the wonderful carpets which covered the floors of the palace. The beauty of the spittoons might almost excuse the practice! The art of making this Celadon ware was no doubt learnt by the Persian craftsman from Chinese workmen, specially imported for the purpose of teaching it.

The excellence maintained by Persian manufactures of all kinds during the 16th and 17th Centuries is largely due to the encouragement given to them by Shāh Abbās, a monarch during whose reign of forty-three years (1585-1628) the arts of Persia flourished as gloriously as they had done in the past. One of those curious coincidences of chance which effect a re-union after many years of separation, brings together beneath the roof of Messrs. Vincent Robinson to-day some splendid examples of decorative objects all especially executed to the order of this potentate. One consists of two magnificent, shaped spandrels of incised enamel tiles with a ground of a particularly rich shade of blue (Nos. 86 and 87) and another of a superb garden carpet specially carried out for the palace which he prepared for himself at Ispahān, a marvellous example of that symbolism and imaginative fancy in which Persian textile art was so extraordinarily rich. While the spandrels form part of the Preece Collection, the carpet has, curiously enough, come into the possession of Messrs. Vincent Robinson from another source and the juxtaposition of the two gives to each an additional interest.

The spandrels, one of which decorated the arch leading to the Royal Stables at the Sefavian Palace, Ispahān, and the other to the Royal apartments, which were erected by Shāh 'Abbās in about the year 1600, are extremely interesting as showing the vivacious and spirited manner in which both figures and animals were treated by the artists of the day. Both in the Hunting Scenes which ornament the one and the Scenes from the Story of Joseph and Potiphar's Wife, which form the subject of the other, the greatest freedom of drawing is displayed. The magnificent carpet, which may well have formed the sole decoration of the apartment for which it was designed, is one of the exceedingly few extant examples of those garden carpets which we learn were first designed for the Sassanian Kings of the 6th century and of which the designs were repeated for the Royal Palaces for many centuries, sometimes carried out in wool, sometimes in silk and occasionally embellished with gems and precious stones. In addition to its beauty of colour, of design, and of craftsmanship, the carpet is extremely interesting as giving some indication of the type of garden prevalent in the East in ancient days, its paths, its central stream, its tanks, blue tiled and ornamented with peacock-figures, its formal arrangement of trees and birds, all throwing light on what must have been a special feature of the Persian palace. The unusual size of this carpet, as well as its excellent state of preservation, makes it of particular interest. With the exception of one other in the possession of a Swedish family, and of later date, no other complete example of a Garden Carpet is known to exist. Another object of great interest from the precincts of the same palace is an exquisitely executed brass chain (No. 326) dated 529 A.H. (1135 A.D.) which hung across the entrance to the King's "House of Prayer" in order that those entering should be forced to bow the neck in reverence.

Of Biblical rather than of purely Persian interest, are some other items which should on no account be overlooked. Among these are some very early bricks with incised inscriptions (Nos. 99 and 99A) and a collection of vases and of tear-bottles of iridescent glass, dug up from among the tombs of Samaria, of Nazareth, and of Nablous, the ancient Shechem. (Nos. 430—466.) In some of these the metal spoon is still preserved, which was formerly used for the spikenard or ointment which was contained therein. The shape

of these little glass vessels and the decorative treatment of the simple handles deserve special attention. Of great archæological importance is the carved stone from Daniel's grave (No. 98), found in the Shūr River and evidently used by the peasants as a mortar for many years previously. Quite Assyrian both in style and in feeling are the four alabaster carvings in bas-relief (Nos. 93—96) taken from an ancient Persian bath, carvings which combine with their archaic craftsmanship an arresting force and individuality. Of Babylonian origin no doubt, and roughly speaking of about the period 600 B.C., is an archaic tripod figure in bronze of Artemis, crowned and bearing in each hand a dove (No. 307). This is fully described in the catalogue.

Christian legend as expressed through the Musalmān temperament is exemplified in an extremely interesting manner in the fine embroidered altar-cloth (No. 470) from the Nunnery at Julfa Ispahān, which received the support of Shāh Abbās and existed under his protection. It is instructive to notice the manner in which certain traditional points have been retained in this piece of 12th Century Armenian embroidery, while others, such as the blood stains upon the faces of the Virgin, Child and Angels evidently indicate the Armenian interpretation of the story of the Crucifixion. The robe of the Virgin with its groundwork of gold thread, almost entirely covered in silk embroidery of a rich blue, and the needlework of the angels' wings and of the formal trees at the side, are handled with the greatest dexterity while the way in which the form is indicated beneath the draperies of the Virgin is extremely skilful.

Not the least interesting features of the collection are to be found among the metalwork which it contains. No. 295 is an admirable example of a Mosul ewer of the 13th Century, its decoration of engraved winged lions in relief being the finest of its period. Only three other equally important ewers of this description are known; two are in the British Museum and one in the Louvre. A large bell-shaped Mosque candlestick, also inlaid with silver, and likewise bearing benedictory inscriptions in Kūfic (No. 297), is a very rare specimen of its kind, while the eight more or less complete suits of armour of the 14th Century, damascened in gold and silver, which have come for the most part from the Royal palaces, could not well be surpassed for beauty of workmanship. It is likely, judging from the decoration lavished so prodigally upon many of the weapons included in this collection, that they were merely used for ceremonial display and never intended to see active service.

Another object of great interest, on exhibition, is a 14th century Hispano-Moresque Amphora, 2 feet 8 inches high, found under a floor in the Alhambra in 1880, and now in the possession of Mr. Alfred Brown. This vase is the companion of the one exhibited in the Archæological Museum at Madrid, and now removed to the National Collection at the Alhambra, where it will be seen in juxtaposition with the still more famous Alhambra vase, measuring 4 feet 4 inches high and dating from 1320. It was stated to the present owner in 1906, by the Curator of the Madrid Museum, that these three vases were the only examples which had up to that time been found in the Alhambra itself. A studied comparison of the accompanying photographs unquestionably confirms this statement.

It may be asserted without hesitation that never again will such superb examples of Persia's art at its zenith as those brought together by Mr. Preece, be permitted to leave her country. The officials of the Persian Government are now fully alive to the desirability of retaining all such valuable specimens, and in fact, the collectors of the East have now become rivals of those of the West. Whereas in former days potentates and high officials were inclined to aid enthusiasts in their search for art treasures, opposition now falls to their lot instead, and it is unlikely that such a large and representative collection as that formed by Mr. Preece will ever again make its way into Europe.

R. SYDNEY GLOVER.

A MEHRÂB OF LUSTRED TILES FROM THE MASJED-E-MAIDÂN, KÂSHÂN. COLLECTION OF JOHN RICHARD PREECE, C.M.G.

DATED 623 A.H. = 1226 A.D.

Size 9 ft. 4 in. × 6 ft. 0 in.

LUSTRE TILES, RAISED OR MOULDED SURFACE.

1. **MEHRĀB OR PRAYER NICHE** FROM A MOSQUE AT KĀSHĀN FORMED OF A LARGE NUMBER OF TILES MOULDED IN RELIEF AND PAINTED IN BLUE, TURQUOISE AND BROWN LUSTRE ON A CREAMY WHITE TIN-ENAMELLED GROUND. THE DESIGN CONSISTS OF A POINTED ARCH ENCLOSED BY TWO DOORWAYS ONE INSIDE THE OTHER WITH ROUNDED COLUMNS, THE OUTSIDE COLUMNS HAVING IMPOSING CAPITOLS. THE SPANDRELS AND UPPER PORTIONS OF ARCHES MOULDED IN BOLD SCROLLS OF ARABESQUE FOLIAGE. THE INNER AND OUTER SURROUNDING INSCRIPTIONS ARE IN KŪFIC AND KARMATĪ CHARACTERS, THE INTERMEDIATE BOLD INSCRIPTIONS BEING IN NASKHY ON LARGE SEMI-CONCAVE TILES WITH A RAISED AND MOULDED ARABESQUE SCROLL IN IVORY. SIGNED AND DATED AS FOLLOWS:—"AND THAT WAS WRITTEN AT THE END OF SAFAR, YEAR SIX HUNDRED AND TWENTY THREE; THE WORK OF AL HASAN, SON OF ARABSHĀH." (623 OF HEJRA=1226 A.D.) THE MISSING PORTIONS OF THE KORANIC INSCRIPTIONS HAVE BEEN ACCURATELY RE-WRITTEN BY THE ONLY AVAILABLE EXPERT KUFIC WRITER IN TEHRĀN AND MOULDED UNDER MR. PREECE'S PERSONAL SUPERVISION BY MR. J. H. BALE, THE WELL-KNOWN LUSTRE EXPERT. THE FOLLOWING TRANSLATION OF THE INSCRIPTIONS IS BY THE REV. W. ST. CLAIR TISDALL, D.D.

1. The Kūfic inscription, outermost row, consists of Sūrah LXXVI., verses 1 to 9 inclusive, and runs thus :—
 "In the name of God, the Merciful, the Gracious !
 1. Hath there not come upon Man a period of duration when he was not a thing mentioned ?
 2. Verily We have created Man from seed of mixtures : We test him, accordingly We have rendered him obedient, observant.
 3. Verily We have guided him in the way, whether grateful or ungrateful.
 4. Verily We have prepared for the unbelieving, chains and manacles and flame.
 5. Verily the just shall drink of a cup the flavour of which is camphor.
 6. A spring at which God's servants shall drink ; they shall divide it asunder by dividing it.
 7. They perform the vow and fear a day the evil of which is widespread.
 8. And they feed with food for love of Him a poor man, and an orphan, and a prisoner.
 9. 'Indeed we feed you for God's sake ; we desire not from you reward nor thanks.' "

2. The large Naskhy Inscription, in big characters, forming the second row, contains Sūrah XVII., verses 80-83 inclusive, and then ends with the date and name of the writer :—
 "In the Name of God, the Merciful, the Gracious !
 80. Raise thou the (fixed) Prayer at the setting of the sun, unto the gloaming of the night, and the Reading of the dawn. Verily the Reading of the dawn is witnessed,
 81. And from the night watch thou therefore in it (a part) as a work of supererogation for thee ; it may be that thy Lord will send thee to a praiseworthy station,
 82. And say thou : "O my Lord, make me enter with an entry of truth, and make me go forth with a going forth of truth, and assign to me from Thyself a helpful supremacy."
 83. And say thou : "The truth has come and the false has perished : verily the false has become vain."
And that was written at the end of Safar, year six hundred and twenty three ; the work of Al Hasan, son of "Arabshāh."

3. Along the triangular row above the large columns, running upwards, in Karmatī characters, runs Sūrah, XI., verse 116 :—
 "In the Name of God, the Merciful, the Gracious !
 116. And raise thou the (fixed) prayer at both ends of the day and during a part of the night. Verily good deeds drive away evil deeds. That is a reminder to the rememberers."

4. On the top of the two columns, right and left respectively, stand the words:—
 (A) "Muhammad is the Apostle of God."
 (B) "Ali is the Favourite (guardian prince) of God."

5. Between the tops of the columns in Karmatī letters runs :—
 "There is no God but God : Muhammad is the Apostle of God."

6. Along inside the columns runs the "Verse of the Throne," Sūrah II., verse 256, the conclusion (which we have placed in brackets) being omitted for want of room :—

"In the Name of God, the Merciful, the Gracious !

256. "God there is no god but He, the Living, the Enduring. Slumber seizeth Him not, nor sleep. To Him belongeth what is in the heavens and what is in the earth. Who is it that intercedeth with Him except by His leave ? He knoweth what was before them and what shall be after them, nor do they compass aught of (His knowledge, except what He hath willed, etc)"

7. On the "arch" over the small inner columns, in Kūfic letters, runs Sūrah CXII :—

"In the Name of God, the Merciful, the Gracious !

1. Say thou : "He is God above.
2. God the Unchanging.
3. He begat not, nor was He begotten.
4. Nor is any a match for Him."

8. Running round the innermost "arch" is Sūrah XCVII., No. 1 to 4 inclusive :—

"In the Name of God, the Merciful, the Gracious !

1. Verily We sent it down on the Night of Power.
2. And what hath made thee know what the Night of Power is ?
3. The Night of Power is better than a thousand months.
4. On it the angels and the Spirit, by permission of their Lord, send down (somewhat) of every matter.
5. Peace."

9. In the centre of the top of this "arch" :—

"And He is the All-hearing, the All-knowing" (Sūrahs II., 121, 131 : verse 80 : VI. 13, 115 ; *et passim*.

Height, 9 ft. 4 in. by 6 ft.

See Illustration (in colour).

2. **MEHRĀB, PRAYER NICHE**, FROM A MOSQUE AT KUM FORMED OF TWO LARGE TILES MOULDED IN RELIEF AND PAINTED IN BLUE, TURQUOISE AND BROWN LUSTRE. THE DESIGN CONSISTS OF A BROKEN ARCH SPRINGING FROM THE INSCRIPTION CAPPED BY A BROKEN CIRCLE. IN THE CENTRE HUNG A LAMP, NOW MISSING ; THE WHOLE OF THE GROUND WITHIN AND WITHOUT THE ARCH COVERED WITH INSCRIPTIONS BEING VERSES FROM THE KORAN, THOSE IN THE SPANDREL BEING IN THE KŪFIC CHARACTER. IT IS SIGNED BY THE ARTIST, 'ALĪ EBN MUHAMMAD, AND DATED 663 OF THE HEJRA (1265 A.D.). THE GROUND ENTIRELY COVERED WITH FLORAL SCROLLS IN IVORY AND GOLDEN LUSTRE.

1. Top line, Karmatī Character :—

"There is no god but God, Muhammad is the Apostle of God, 'Alī is the Favourite of God and Prince of the Pious and Executor of the Apostle of the Lord of the Worlds."

2. The central ornament is the ornately extended Kūfic :—

"In the name of God the Merciful, the Gracious."

3. Outside this ornament in Naskhy :—

Sūrah II., 285 :—

"The Apostle hath believed in what hath been sent down unto him from his Lord, and the Believers have each one believed in God and His Angels and His Books and His Apostles ; we make no distinction between one of His Apostles (and another), and they have said, 'We have heard and we have obeyed. [Grant] Thy pardon, O, our Lord, and unto Thee shall be the turning."

4. Central Inscription in Naskhy :—

Sūrah II., 286 :—

"God doth not impose a duty upon a soul except what is in its power : it hath what it hath earned, and upon it comes what it hath deserved, O, our Lord ; punish us not if we forget or sin, O, our Lord ; nor lay upon us a penalty as thou hast laid it upon those who were before us, O, our Lord ; nor lay upon us what it is not possible for us to do. And forgive us and pardon us and have mercy upon us. Thou art our Master, give us then victory over the unbelieving people."

"And that (= this) was written on the tenth of Safar of the year six hundred and sixty three. Writer 'Alī ben Muhammad ben 'Alī Tāher [May God] aid his work and his art."

Translation by Rev. W. ST. CLAIR TISDALL, D.D.

Height, 5 ft. by 2 ft. 3 in.

See illustration (in colour).

3. TOP OF MEHRĀB from an Imāmzādeh (Tomb of a Saint) at Kum.

20 in. by 18 in.

(See Plate 1 at end.)

4. GROUP OF FIVE TILES SEMI-CONCAVE FLORATED FRIEZE with inscriptions. Brown-gold lustre ground florated diaper design in ivory with raised moulding in relief. Naskhy inscription in blue.

Each 16 in. by 16 in.

Kāshān.

(See Plates 1 and 3 at end.)

- 5 & 5A. FRIEZE TILES with ornament in relief, painted with intense blue, turquoise and golden lustre; a broad band of Naskhy inscription in blue (Koran, Sūrah I., part of V., 164) on a ground of lustre with large floral scrolls in turquoise; in the spaces, birds, etc.; above, a broad border with conventional floral ornament in white on lustre.

Each 18 in. by 16 in.

XIIIth Century.

Natenz.

(See Plate 1 at end.)

6. 6A. & 6B. GROUP OF THREE WALL TILES. Naskhy inscriptions in blue on golden brown lustre ground with diaper scroll. Two portions of a tomb from an Imāmzādeh near Kāshān.

Each 17 in. by 17 in.

XIIIth Century.

(See Plate 1 at end.)

7. & 7A. TWO INSCRIPTION TILES, similar to No. 5 and 5A.

Each 14 in. by 14 in.

Isfahān.

XIIIth Century.

8. One ditto with raised scroll in red-brown lustre.

Isfahān.

XIIIth Century.

9. One ditto, central portion of Mehrāb.

Inscription reads—

“Written in the blessed month of God, Ramazan, in the year 653” (=1255 A.D.)

13 in. by 19 in.

Kāshān.

XIIIth Century.

(See Plate 1 at end.)

10. WALL TILE, part of a frieze from a Shrine or Imāmzādeh at Pīr-e-Bekrān, near Isfahān. This is said to be the burial place of Solomon's daughter and is a place of pilgrimage common to Jews and Moslems.

17 in. by 18 in.

XIIIth Century.

(See Plate 1 at end.)

11. WALL TILE. Blue lettering on diaper ground, light blue in places (similar to No. 5 and 5A).

14 in. by 15 in.

(See Plate 1 at end.)

12. SHAPED SPANDREL TILE from a tomb ; with inscription.
9 in. by $\frac{29}{30}$ in. XIIIth Century.
(See Plate 1 at end.)
13. WALL TILE. Part of a frieze from a Shrine or Imāmzādeh.
11 in. by 12 in.
(See Plate 1 at end.)
14. Ditto. Full inscription in blue on bronze lustre ground.
12 in. by 14 in. XIIIth Century.
15. WALL TILE. Blue letters, diapered ground touched with green.
6 in. by 17 in. *Kāshān.*
XIIIth Century.
(See Plate 1 at end.)
16. PANEL OF THREE WALL TILES. Turquoise lettering on diapered ground
in gold and white. Dashes of green.
6 in. by 37 in. XIIIth Century.
(See Plate 1 at end.)
17. PANEL OF FOUR INSCRIPTION TILES similar to above.
6 in. by 31 in. XIIIth Century.
18. WALL TILE. Blue letter on diapered ground touched with green ; cornice has
inscription in Kūfic characters.
10 in. by 12 in.
(See Plate 1 at end.)
19. WALL TILE. Blue letters on blue diapered ground.
8 in. by 9 in.
(See Plate 1 at end.)
20. Ditto ditto
8 in. by 8 in.
(See Plate 1 at end.)
21. Ditto ditto
10 in. by 8 in.
(See Plate 1 at end.)
22. Ditto ditto
13 in. by 5 in.
(See Plate 1 at end.)

23. WALL TILE in two pieces ; interlaced design. Ground of white and gold diaper.
Blue borders.

3 in. by 12 in.

24. WALL TILE ; portion of a dado ; cornice pattern of flowers in relief ; ground of
gold and white diaper, blue border ; top pattern leaves on gold ground.

3 in. by 12 in.

(See Plate 1 at end.)

25. Ditto

3 in. by 6 in.

26. GROUP OF FOUR EIGHT-POINTED STAR TILES. Raised flowers in
white on brown lusted ground.

Each 8 in. by 8 in.

27. Ditto ditto with blue borders ; one with bird in centre.

Each 8 in. by 8 in.

28. GROUP OF THREE EIGHT-POINTED STAR TILES. Pattern of flowers
in relief. White flowers on gold ground. Border of white inscription.

Each 8 in. by 8 in.

29. WALL TILE. Square. Bronze ground with white and blue design. Kūfic letters
in relief.

7 in. by 7 in.

(See Plate 3 at end.)

30. WALL TILE. Ruby red.

4 in. by 5 in.

Āstāneh.

31. FRAGMENT OF ROUNDED COLUMN.

4 in. by 4 in.

32. EIGHT-POINTED STAR TILE. Raised dragon.

8 in. by 8 in.

Kāshān.

33. WALL TILE. Inscription

7 in. by 15 in.

(See Plate 1 at end.)

LUSTRE TILES, FLAT SURFACE.

34. **EIGHT-POINTED STAR TILE.** FOUND IN A MOSQUE ON THE ISLAND OF KARAK IN THE PERSIAN GULF, NEAR BUSHIRE. THIS MOSQUE WAS ORIGINALLY A CHRISTIAN CHURCH. DATED 732 OF THE HEJRA (A.D. 1332). A BULLET MARK ON FACE.

7½ in. by 7½ in.

(See Plate 2 at end.)

35. **EIGHT-POINTED STAR TILE.** FOUND IN DAMGHĀN, VERAMIN (RUINS NEAR TEHRĀN) FORMING PORTIONS OF DADO.

12½ in. by 12½ in.

(See Plate 2 at end.)

36. **CRUCIFORM TILE.** PART OF DADO, MENTIONED IN NO. 35.

12½ in. by 12½ in.

(See Plate 2 at end.)

NOTE.—Nos. 35 and 36 were obtained by Mr. Preece from Mons. Richard, in Tehrān, and formed part of a panel of some 36 tiles amongst which was one bearing the date A.H. 618 (= A.D. 1221), hence these are of the earliest known dated tiles.

37. **EIGHT-POINTED STAR TILE** WITH CYPRESS DESIGN IN CENTRE. INSCRIPTION TRANSLATED, READS: "GOD SO GREAT HAS BEEN TRUTHFUL AND WE ARE OF THEM WHO GIVE WITNESS OF THEIR FAITH. THIS HAS BEEN WRITTEN IN THE YEAR 740 A.H." (A.D. 1340).

8 in. by 8 in.

(See Plate 2 at end.)

- 37A. **EIGHT-POINTED STAR TILE** WITH CYPRESS DESIGN IN CENTRE. SIMILAR TO ABOVE.

8 in. by 8 in.

(See Plate 3 at end.)

38. **PANEL OF THREE TILES.** ARCHED PATTERN OF FLOWERS WITH SPIRAL BORDER IN BROWN LUSTRE ON WHITE GROUND.

24 in. by 8 in.

39. **TWO TILES.** Floral border.

Each 2½ in. by 15½ in.

40. **WALL TILE** with inscription.

3½ in. by 8 in.

41. **EIGHT-POINTED STAR TILE** with two ducks.

A. Ditto ditto floral centre.

B. Ditto ditto with two partridges.

Each 8 in. by 8 in.

Kāshān.

42. EIGHT-POINTED STAR TILE with a jackal.

A. Ditto with geometrical design.

B. Ditto ditto

Each 8 in. by 8 in.

Kāshān.

(See Plate 3 at end.)

43. Ditto, with woman and bird.

A. Ditto with geometrical design.

B. Ditto with two antelopes.

Each 8 in. by 8 in.

Kāshān.

44. Ditto, with woman ; head surrounded by Nimbus.

A. Ditto with antelope's head ; blue border.

B. Ditto with flying bird.

Each 8 in. by 8 in.

Kāshān.

45. OCTAGON TILE. Diaper pattern on red lustre ground with same coloured inscription on a white ground round border.

9 in. by 9 in.

Kāshān.

46. CRUCIFORM TILE.

8 in. by 8 in.

Āstāneh.

47. PANEL OF FOUR EIGHT-POINTED STAR TILES. White flowers on gold ground. Inscription on border.

9 in. by 9 in.

48. Ditto. ditto ditto

9 in. by 9 in.

49. PANEL OF TWO EIGHT-POINTED STAR AND TWO CRUCIFORM TILES. Gold on white ground.

9 in. by 9 in.

50. PANEL OF FOUR EIGHT-POINTED STAR TILES. Gold on white ground. Inscription on border.

9 in. by 9 in.

51. Ditto. ditto ditto

10 in. by 10 in.

52. PANEL OF TWO EIGHT-POINTED STAR TILES. Geometrical design.
Gold on white ground. Blue border, outer border with inscription.

12 in. by 6 in.

53. PANEL ON TWO EIGHT-POINTED STAR TILES. Pattern of Flowers.
Gold on white ground.

10 in. by 5 in.

54. EIGHT-POINTED STAR TILE. Silver lustre with hare.

A.	Ditto	ditto	with cypress.
B.	Ditto	ditto	geometrical design.
C.	Ditto	ditto	ditto
D.	Ditto	ditto	ditto

Each $4\frac{1}{2}$ in. by $4\frac{1}{2}$ in.

55. EIGHT-POINTED STAR TILE. Silver lustre. Inscription in large letters

A.	Ditto	ditto	with birds.
B.	Ditto	ditto	geometrical design.
C.	Ditto	ditto	ditto
D.	Ditto	ditto	with birds.

Each $4\frac{1}{4}$ in. by $4\frac{1}{4}$ in.

56. Ditto ditto inscription in centre.

A.	Ditto	ditto	geometrical design.
B.	Ditto	ditto	with cypress.
C.	Ditto	ditto	ditto
D.	Ditto	ditto	geometrical design.

Each $4\frac{1}{4}$ in. by $4\frac{1}{4}$ in.

57. EIGHT-POINTED STAR TILE. Deep brown. Copper lustre Triangle design.

A.	Ditto	ditto	floral design.
B.	Ditto	ditto	inscription.
C.	Ditto	ditto	ditto
D.	Ditto	ditto	floral design.

Each 5 in. by 5 in.

58. EIGHT-POINTED STAR TILE. Copper lustre with inscription.

A.	Ditto	ditto	Floral design.
B.	Ditto	ditto	
C.	Ditto	ditto	
D.	Ditto	ditto	

Each 5 in. by 5 in.

59. HEXAGON TILE. Sprig of corn, copper lustre. Matches 57 and 58.

6 in. by 6 in.

60. EIGHT-POINTED STAR TILE. Floral design. Copper lustre. Matches 57 and 58.

5 in. by 5 in.

61. Ditto. Geometrical silver lustre design with inscription. Matches 54, 55 and 56 sets.

4½ in. by 4½ in.

62. SQUARE TILE. Dark blue ground, geometrical floral design in brown and gold.

Size, 5½ in. by 5½ in.

(See Plate 3 at end.)

GLAZED TILES. RAISED OR MOULDED SURFACE.

63. **MEHRAB.** PRAYER NICHE WITH RAISED INSCRIPTION, AND TWO COLUMNS WITH CAPITOLS. TURQUOISE BLUE. INSCRIPTION COMPRISES SŪRAH LXXXVI, v, 1—6; =WRITTEN BY RASHĪD BEN ABĪ AL MA'ĀLĪ. FRAMED, IN TWO PARTS.
45 in. by 27 in. (See Plate 1 at end.) Early XIVth Century.
64. **TILE.** TURQUOISE BLUE. RAISED LETTERING.
20 in. by 9 in. (See Plate 1 at end.) XIVth Century.
65. **Ditto** AS ABOVE.
20 in. by 9 in. (See Plate 1 at end.)
66. **Ditto** AS ABOVE, with traces of gold on letters.
18 in. by 11 in. (See Plates 1 & 3 at end.)
67. **TILE.** TURQUOISE BLUE. INSCRIPTION WITH RAISED MOULDED CORNICE.
11 in. by 11 in. XVIth Century.
68. **A MEHRĀB** IN INTENSE BLUE, WITH DOORWAY AND SPANDREL. KORANIC INSCRIPTIONS.
13 in. by 9½ in. (See Plate 1 at end.) *Kāshān.*
69. **TWO FRIEZE WALL TILES** IN INTENSE BLUE. LARGE INSCRIPTION WITH CORNICE OF FLYING BIRDS IN RELIEF.
17 in. by 26 in. (See Plate 1 at end.) *Natenz.*
XIVth Century.
70. **TILE** with white inscription on dark blue ground. Raised floral cornice.
16½ in. by 16½ in. (See Plate 1 at end.)
71. **Ditto.**
11 in. by 10¼ in. (See Plate 1 at end.)
72. **EIGHT-POINTED STAR TILE.** Raised white flowers on dark blue ground.
8½ in. by 8½ in. *Isfahān.*
73. **EIGHT-POINTED STAR TILE.** Pattern of formal leaves and flowers in blue and gold design. From the "Blue Mosque" at Tabriz, 1437-1468 A.D.
8½ in. by 8½ in.
74. **Ditto.** As above.
75. **OBLONG TILE.** Horseman with spear in relief on dark blue ground.
Middle XIXth Century.
76. **Ditto.** Raised horseman.
77. **Ditto.** Horseman and hawk.
Each 7¼ in. by 4¾ in.

No. 85.
SHAPED SPANDREL
OF
ENAMELLED TILES,
ILLUSTRATING THE STORY OF
YUSUF AND ZULEIKA (JOSEPH AND POTIPHAR'S WIFE)
SEFAVIAN PALACE ISPAHAN. TĀLĀR-E-TAVĪLEH 1600 A.D.
Size 5 ft. 6 in. high by 12 ft. 8 in. wide.

No. 2.—MIHRAB, OR PRAYER NICHE,
FROM A MOSQUE AT KUM, DATED 663 A.H.=1265 A.D.
Size 5 ft. by 2 ft. 3 in.

ENAMEL POLYCHROME TILES.

78. SHAPED TILE. Dark blue surface, inset shaped design with eight light blue separate inlays.
10 in. by 9½ in. *Āstāneh.*
79. TILE. Design of Mosque in blue and yellow. Incised.
9 in. by 9 in.
80. TILE. Bird and flowers in polychrome on yellow ground. From Haftdast, Sefavian Palace.
9 in. by 9 in. *Ispahān.*
81. Ditto. White ground. Flowers in polychrome.
9 in. by 9 in.
82. Ditto. Man's feet and flowers.
9 in. by 9 in.
83. GROUP OF FOUR TILES, mounted as a jardiniere. Green ground. Woman seated.
A. Yellow ground, geometrical design.
B. Blue ground, boy half figure.
C. Blue ground, geometrical design.
Each 9 in. by 9 in.
84. WALL TILE. Mosaic on dark blue ground. Inscription in brown and gold lustre, Turquoise blue border.
5 in. by 8 in. (*See Plate 3 at end.*)
85. Ditto. Painted floral scroll border in polychrome.
86. **SHAPED SPANDREL** FROM THE TĀLĀR-E-TAVĪLEH (THE ROYAL STABLES) OF SHĀH 'ABBĀS THE GREAT'S PALACE, ISPAHĀN (1587-1628 A.D.),
THE DESIGN, WHICH DEPICTS THE STORY OF YŪSUF AND ZULEIKA (THE PERSIAN VERSION OF JOSEPH AND POTIPHAR'S WIFE), IS IN TURQUOISE, YELLOW AND MANGANESE ENAMEL INCISED TILES ON RICH SHADED BLUE GROUND WITH TURQUOISE BORDER. THE TWO SIDES ARE EXACTLY REVERSED,
5 ft. by 12 ft. 3 in. *See illustration (in colour).* About A.D. 1600.
87. **SHAPED SPANDREL** SIMILAR TO ABOVE, BUT DEPICTING HUNTING SCENES ON BLUE GROUND WITH IVORY BORDER. FROM THE SAME PALACE.
6 ft. 4 in. by 12 ft. 8 in.
88. OCTAGON TILE. Man's head and flowers in polychrome.
6¼ in. diam.
89. Ditto. Woman's head and flowers in polychrome.
6¼ in. diam.

TILES FROM RĀM-HORMUZ.

90. FIVE FRAGMENTS OF WALL TILES with thick black glass glaze superimposed,

Rām-Hormuz.

91. THREE FRAGMENTS with light green glass ditto.

92. Three ditto dark green ditto.

NOTE.—These tiles are curious. It is very doubtful if they were used for pavement, especially the black. It is too fragile. It will be remembered that the walls of Babylon are described as being coloured, each separate stage a different colour, but black is not mentioned as one by Herodotus. Ecbatana is also said to have been built in seven stages and here black is mentioned. Green is said to have been used in each case. It is possible that by bricks, thus coated, these walls were coloured.

ALABASTER BAS-RELIEFS.

93. BAS-RELIEF in alabaster. Carved figures of man and lion similar to those found at Persepolis. Panels of a door found in a ruined bath at Shīrāz.

14 in by $11\frac{1}{4}$ in.

Achæmenian.

94. Ditto. Two figures. King standing.

$12\frac{3}{4}$ in. by 8 in., shaped.

95. Ditto ditto King seated.

$13\frac{3}{4}$ in. by $9\frac{1}{2}$ in.

96. Ditto. Three figures. King under umbrella.

$13\frac{3}{4}$ by $9\frac{1}{2}$ in.

CARVED STONES AND BRICKS.

97. HEAD OF ACHAEMENIAN KING hewn out of solid rock, 3rd or 4th Century, B.C. Acquired in Shirāz.

24 in. by 7½ in. by 12½ in.

Persepolis.

98. CARVED STONE found in River Shūr in front of Daniel's Tomb, in 1895. The River Shūr is near to Shushtar, in Western Persia.

16 in. by 12 in. by 9 in.

About 600 B.C.

NOTE.—There is a possibility that this is part of the identical stone referred to in the following condensed paragraphs from Loftus' "Chaldea and Sūsiana" (pp. 115-19), reduced in size and mutilated by the explosion as described. "The stone was found by a Persian boy on the mounds of Sūsa; was rolled down to the foot; was used as a washing block (*vide* smooth hollow on underside) at edge of River Shūr by Daniel's tomb; was seen by Monteith and Kennier in 1809; Grant and Fotheringham, who were murdered in Luristan, wanted to buy it; in 1811 Sir Robert Gordon saw it. It then became regarded as a talisman by the people who thought the welfare of the Province depended on it (*vide* Ouseley). The care of it was considered a matter of vital importance. A Persian Prince tried to take it away, but was prevented. Finally a blind Seyid waited his opportunity for six months and then blew the stone up, expecting to find treasure in the tomb."

- 99 & 99A. BRICK marked with cunieforn inscriptions, dug out at Reshire near Bushire.

3½ in. by 13 by 5¾ in.

Elamite.
700 B.C.

NOTE.—These bricks present slight variants from one another and also from those hitherto described. The beginning of the inscription runs as follows:—"I Sitphak the Sūsanian, son of Sutruk. Nakhunteh, powerful lord of Anzan (Elam)."

100. Ditto. Elamite 710 B.C. from Sūsa, with name of Kutir Nakh-Khu-un-te (B.C. 2294).

101. SHAPED PERFORATED BRICK with yellow glaze, from dado of ruined mosque at Sultāneah, built by Shāh Khūda Banda 1500-1520, A.D.

102. BRICK. Yellow diapering and green ground pale green scroll.

3 in. by 5¾ in. by 6½ in.

Sūsa.

A.	Ditto	ditto	Yellow pale green lines.

3 in. by 5 in. by 3½ in.

B.	Ditto	ditto	fragments.
C.	Ditto	ditto	ditto

103. CARVED STONE from the Bas Relief on the plinth of Xerxes' Palace at Persepolis, 470 B.C. Found at Persepolis by Mr. Preece in 1877. Carved flower stems.

11 in. by 9 in. by 3 in.

104.	Ditto	ditto	leg and hand.

10 in. by 7 in. by 3 in.

105. STONE from plinth of column from palace of Artaxerxes Mnenon, at Sūsa, with cuneiform inscriptions.

about 3 in. by 4 in. by 3 in. (in pieces).

- 105A. A SQUARE BLACK STONE ENGRAVED WITH FIGURES OF TWO ZOROASTRIAN WARRIOR-PRIESTS GUARDING THE SACRED FIRE. THIS RARE OBJECT HAS LONG BEEN THE CAUSE OF DISCUSSION AMONG EXPERTS.

(See Plate 12 at end.)

Found near Sūsa.

LUSTRE FAÏENCE.

106. **A LARGE VASE** OF A VERY EARLY PERIOD. ON IVORY GROUND WITH ARABESQUE SCROLLS PAINTED IN GOLDEN BROWN AND PALE GREEN LUSTRE. THE UPPER PORTION DECORATED WITH FIGURES AND ARABESQUE ORNAMENTATION AND THE LOWER WITH A VERY DELICATE SCROLL DESIGN IN PANELS. NECK AND HANDLE MISSING.

11 $\frac{3}{4}$ in. by 9 in.

Found at Astāneh.

(See Plate 4 at end.)

NOTE.—A very early example, and similar to the one shown at the Exhibition of Muhammadan Art at Munich, 1911.

107. **A SMALL VASE** similar to the above. Decoration of alternate panels of Arabesque scroll and wavy lines. Neck missing.

5 $\frac{1}{2}$ in. by 6 in.

(See Plate 4 at end.)

108. **HEAD AND NECK OF VASE.** Similar to the above.

6 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in.

Astāneh.

(See Plate 4 at end.)

109. **VASE.** Brown lustre. Floral and Cypress tree decoration on blue ground. Chased metal top.

Height, 5 $\frac{1}{2}$ in. by 5 in.

110. **SMALL BOWL.** Blue ground with red lustre flowers, outside, and golden lustre on white, inside.

4 $\frac{3}{4}$ in. diam.

111. **FOOTSCRAPER.** Turquoise blue, with design in dark bronze lustre.

112. **VASE.** Red and yellow. Silver and copper lustre with brass top.

5 $\frac{1}{4}$ in. diam.

(See Plate 4 at end.)

113. **VASE.** Red and yellow copper lustre.

4 $\frac{3}{4}$ in. by 4 $\frac{1}{4}$ in.

(See Plate 4 at end.)

114. **LID OF BOWL.** White with crimson lustre.

4 $\frac{3}{4}$ in. diam.

115. **VASE WITH SPOUT.** Handle missing. Floral decoration on ivory ground. Brown and bronze red lustre.

5 $\frac{1}{2}$ in. by 3 $\frac{1}{2}$ in.

(See Plate 4 at end.)

116. **VASE.** Ivory ground dark brown lustre flowers. With brass top.

5 in. by 4 $\frac{1}{2}$ in.

(See Plate 4 at end.)

117. SMALL CUP similar to above.
2 $\frac{3}{4}$ in. diam.
118. BASE OF A BOWL. Golden brown lustre, diapered ground with ivory flowers in blue Arabesque trellis.
4 in. diam.
119. PILGRIM FLASK BOTTLE. With bulbous mouth, coated with an apple green glaze over which is painted a bird and a snake with flowers in gold in brown lustre. Exhibited at Burlington Fine Arts Club, 1907.
Height, 11 $\frac{1}{2}$ in. by 6 $\frac{1}{2}$ in. diam. XVIIth Century.
120. VASE. Turquoise ground. Decorated with animals, birds and flowers in gold, in brown lustre.
Height 8 in. by 5 $\frac{1}{4}$ in. diam. XIXth Century.
121. WATER BOTTLE - SHAPED VASE. Turquoise green panels, decorated with birds and flowers in brown lustre.
Height 11 $\frac{1}{2}$ in. by 4 $\frac{1}{4}$ in. diam. Late XVIIth Century.

ANCIENT IRIDESCENT FAIENCE.

122. **OVIFORM VASE.** ARABESQUE SCROLL DESIGN, PAINTED IN INTENSE BLACK UNDER A TURQUOISE GLAZE, WITH INSCRIPTION ON NECK. DEEPLY INCRUSTED WITH IRIDESCENCE.

Height 10 in. by $8\frac{3}{4}$ in. diam.

XIIIth Century.
Āstāneh.

(See Plate 5 at end.)

123. **BOWL ON FOOT** containing 13 sunken receptacles. Pale turquoise blue, incrustated with iridescence,

Diameter, 12 in.

Āstāneh.

PLAIN ANCIENT POTTERY.

124. **VASE.** Plain grey. From ruins near Keredj. From the Richard collection.

Height 6 in. by 5 in. diam.

125. **TOP OF PILLAR,** Yellow. Pine cone device. Found in Bakhtiārī Hills.

5 in. by 4 in.

CELADON WARE.

126. VASE. Greenish grey and white glazed design of spray of flowers. Metal top.
5 in. by 5 in.
127. VASE. Ditto ditto
 $4\frac{1}{4}$ in. by 5 in.
128. SMALL PLATE. Ditto ditto Arabesque panels.
 $4\frac{3}{4}$ in. diam.
129. **RICE DISH.** PLAIN GREENISH GREY.
Height, 5 in. by 19 in. diam.
130. RICE DISH. Green. Incised floral decoration,
19 in. diam.
131. RICE DISH. Green. Incised floral decoration with serrated edge.
13 in. diam.
132. RICE DISH. Dark Green. Fluted rim. Persian imitation of Celadon.
 $16\frac{1}{2}$ in. diam.
133. SMALL PLATE. Green.
 $5\frac{1}{2}$ in. diam.
134. RICE DISH. Olive Green. Fluted rim. Persian imitation of Celadon.
 $16\frac{1}{4}$ in. diam.
135. RICE DISH. Bright green. With fluted rim.
 $15\frac{1}{4}$ in. diam.
136. RICE DISH. Bright green.
9 in. diam.

SHUSHTAR WARE.

137. EWER. Brown. With raised beaded ornament.

Height, $8\frac{1}{2}$ in. by $3\frac{3}{4}$ in.

137A. HAND BASIN. Brown. Scolloped edge and perforated centre. Pair to above ewer.

Height, 4 in. by 7 in.

138. PLATE. Green. In shape of a leaf with fluted edge.

$5\frac{1}{2}$ in. diam.

139. TRAY. Oblong. Shaded green with incised ornamentation and raised ornament in brown.

$8\frac{1}{4}$ in. by 5 in.

140. JUG. Diamond shape, grey blue, raised rosette border, top and bottom.

Height, $6\frac{1}{2}$ in.

(See Plate 5 at end.)

141. SMALL VASE. Maroon.

142. **EWER.** GREY BLUE WITH RAISED ROSETTE ORNAMENTATION ON NECK. ENGRAVED BRASS SPOUT, HANDLE, AND TOP.

Height, $12\frac{1}{2}$ in. by 7 in. diam.

SELF-COLOURED FAÏENCE.

143. EWER. Green-grey with raised shaped panels. Engraved brass spout, handle and top.
Height, 15 in.
144. VASE-SHAPED BOTTLE. Dark grey-blue.
Height, $11\frac{3}{4}$ in.
145. SAUCER. Dark grey-blue.
 $5\frac{1}{4}$ in. diam.
146. JAR. Pale lemon yellow with raised lines. Engraved brass top.
Height, $10\frac{1}{2}$ in.
147. JAR. Green. With lid and two handles. Figures in relief.
Height, $7\frac{3}{4}$ in. by $9\frac{1}{2}$ in. diam.
148. JAR. Octagon. Green. With raised floral decoration.
Height, $2\frac{3}{4}$ in. by $3\frac{3}{4}$ in. diam.
149. JAR. Octagon. Old ivory colour. Raised floral scroll.
Height, $4\frac{3}{4}$ in. by $4\frac{1}{4}$ in. diam.
150. VASE. Dark grey-green (flat shaped). Raised floral panels.
Height, $6\frac{1}{4}$ in. by $4\frac{1}{2}$ in. diam.
151. TEA, OR WATER, POT with inside chamber, in Aubergine. Reeded with raised rosette ornamentation. Chased brass handle and spout.
Height, $6\frac{1}{2}$ in. by $9\frac{1}{2}$ in. diam.
152. SMALL BOWL. Oblong. Old ivory ground with raised diapers.
153. SMALL JAR. Brown, with white tracery.
Height, $3\frac{1}{2}$ in.
154. CUP. Turquoise. With diaper and leaves in rich blue.

CARMANIAN POLYCHROME FAÏENCE.

155. **PLATE.** IVORY GROUND. EIGHT-POINTED STAR IN BLUE DIAPER WITH INTERSPACED PANELS OF GREEN AND YELLOW FLOWERS. TWO ANIMALS IN CENTRE. BROAD BLACK PANELLED INSCRIPTION BORDER.

18 $\frac{1}{4}$ in. diam.

(See Plate 6 at end.)

- 155A. **PLATE.** Ivory ground. Geometrical design in blue and manganese, with fluted edge.

7 $\frac{1}{2}$ in. diam.

156. **PLATE.** Ivory ground. Spray of flowers in green and yellow and blue leaf border.

9 in. diam.

157. **PLATE.** Elongated Octagon. Ivory ground. Flowered centre in blue and green and scroll in panels.

8 $\frac{3}{4}$ in. by 6 $\frac{1}{2}$ in.

158. **PLATE.** Elongated Octagon. Ivory ground. Four leaf panels in orange with blue scroll.

7 in. by 4 $\frac{1}{2}$ in.

159. **BOWL.** Ivory ground. Four leaf panels with green and orange flowers surrounded by blue scroll and inside blue floral scroll.

7 in. diam.

160. **VASE.** Ivory ground. Alternate orange and blue floral panels. Brass lip.

Height, 4 $\frac{3}{4}$ in. by 5 in. diam.

161. **FOOTSCRAPER.** Ivory ground. Alternate orange and blue floral panels.

162. **KALYĀN (PIPE) BOWL.** Ivory ground. Alternate orange and blue floral panels with plain blue spaces.

Height, 10 $\frac{3}{4}$ in. by 7 $\frac{1}{2}$ in. diam.

163. **VASE.** Bottle shape. Neck missing. Ivory ground. Landscape in blue. Figures and animals in orange, black and red. (Yusuf and Zuleika.)

Height, 7 $\frac{3}{4}$ in. by 6 $\frac{3}{4}$ in. diam.

WHITE TRANSLUCENT WARE, PERSIAN PORCELAIN.

164. PLATE. White inside. Incised ornamentation. Plain blue outside.
9½ in. diam.
165. PLATE. Ditto.
6¾ in. diam.
166. PLATE. Same as above.
6¾ in. diam.
167. CUP. Ditto with perforated scroll. (Gombroon.)
3 in. diam.
168. VASE. Ditto. With design of flowers in relief, metal rim.
Height, 3 in.
169. VASE. Small, plain white.
Height, 2½ in.
- 169A. SALT CELLAR in 6 divisions. Ivory ground. Sitting hen on nest on lid. Red,
blue and green decoration.
3½ in. by 4 in. XVIIIth Century.

OLD PERSIAN POTTERY. (KĀSHĪ.)

170. **VASE.** WHITE GROUND. BLUE FLORAL DECORATION WITH BANDS OF PANELLED FLOWERS AT NECK AND BASE. CHASED AND PERFORATED BRASS COVER AND BASE.

(See Plate 7 at end.)

Height, $32\frac{1}{2}$ in. by $17\frac{1}{2}$ in. diam.

XVIth Century.

171. **PILGRIM BOTTLE.** White ground. Flattened spherical body. Vase of flowers in centre with floral scroll surround. Chased brass neck, top and base.

Height, 17 in. by $7\frac{1}{2}$ in. diam.

172. **VASE (Gul-dān).** Landscape and figures with five chased brass receptacles for bulbs, and neck.

Height, $12\frac{1}{2}$ in. by $8\frac{1}{2}$ in. diam.

173. **VASE.** Ditto. Landscape animals, and birds. Four bulb receptacles. Chased brass neck.

Height, 12 in. by 8 in. diam.

174. **VASE.** Ditto. Conventional flowers in panels and birds, with four receptacles for bulbs.

Height, 11 in. by 6 in. diam.

175. **KALYĀN (PIPE) BOWL.** Landscape in blue.

Height, $7\frac{1}{4}$ in. by 7 in. diam.

176. Ditto. Landscape in blue.

Height, $7\frac{1}{2}$ in. by 6 in. diam.

177. Ditto. Flattened shape. Geometrical panel designs.

Height, $4\frac{3}{4}$ in. by 4 in. diam.

178. **WATER BOTTLE.** Floral panel decoration. Chased brass top.

Height, $14\frac{1}{2}$ in. by 8 in. diam.

179. **WATER BOTTLE.** Floral panel decoration.

Height, 10 in. by 7 in. diam.

XVIth—XVIIth Century.

180. Ditto.

Height, $11\frac{1}{2}$ in. by $6\frac{1}{2}$ in. diam.

181. Ditto. (With bulbous rim.) Pagoda design.

Height, 11 in. by $6\frac{1}{2}$ in. diam.

182. Ditto. (With bulbous rim.) Floral and tree design.

Height, 7 in. by $4\frac{1}{2}$ in. diam.

183. WATER BOTTLE. Floral decoration with figures of quail.
Height, $10\frac{1}{2}$ in. by $6\frac{1}{2}$ in. diam.
184. Ditto. Similar to above.
Height, 11 in. by $6\frac{1}{4}$ in. diam.
185. Ditto. Similar to above.
Height, $11\frac{1}{4}$ in. by $6\frac{1}{4}$ in. diam.
186. VASE. Conventional floral design.
Height, 9 in. by $5\frac{1}{4}$ in. diam.
187. Ditto. Landscape, birds and animals.
Height, $6\frac{1}{2}$ in. by 6 in. diam.
188. Ditto. Alternate flowers and circles.
189. PILGRIM BOTTLE. Two panels of floral decoration.
Height, $4\frac{1}{2}$ in. by $3\frac{1}{2}$ in. diam.
190. VASE. Floral and bird decoration.
191. FOOTSCRAPER. (Swan shaped.) Floral decoration.
192. Ditto. (Pigeon shape). Conventional decoration.
193. BIRD. (Cock.) Decorated.
194. BIRD. (Hen.) Ditto.
195. INCENSE BURNER (in shape of cat). Perforated and decorated in brown.
 $4\frac{1}{2}$ in. by $7\frac{1}{4}$ in.
196. BOWL. Figure in centre. Inside landscape, with seascape and figures outside.
 $14\frac{1}{4}$ in. diam.
197. Ditto. Leaf design in blue inside, landscape, animals and birds outside.
13 in. diam.
198. Ditto. Plain inside, floral scroll design outside.
8 in. diam.
199. Ditto. Scroll leaf design inside and out.
 $6\frac{1}{4}$ in. diam.
200. Ditto ditto ditto
 $5\frac{1}{2}$ in. diam.

201. BOWL. Diapered leaf design inside and out.
5 $\frac{3}{4}$ in. diam.
202. Ditto. Peacock's feathers in panels.
8 $\frac{1}{2}$ in. diam.
203. Ditto. Scroll leaf design with five panels of ducks in black.
13 in. diam.
204. Ditto. Perforated Gombroon Ware. White ground, panels of flowers, inside and out. Bird in centre.
7 $\frac{3}{4}$ in. diam.
205. **RICE DISH.** IVORY GROUND. DESIGN, A VASE WITH SPRAYS OF FLOWERS ETCHED IN BLACK. NARROW SCROLL BORDERS INSIDE. PLAIN BROWN OUTSIDE.
Height, 3 $\frac{3}{4}$ in. by 20 $\frac{1}{2}$ in. diam.
(See Plate 5 at end.)
206. **DITTO.** CONVENTIONAL DESIGN. FLOWERS IN BLACK, INSIDE AND OUT.
Height, 4 in. by 20 $\frac{1}{2}$ in. diam.
(See Plate 5 at end.)
207. Ditto ditto Plain blue outside.
Height, 3 $\frac{1}{2}$ in. by 17 $\frac{1}{2}$ in. diam.
208. Ditto ditto Central figure in black inside.
Dated at back 1188 A.H. (=1774 A.D.).
Height, 3 in. by 14 $\frac{1}{2}$ in. diam.
209. Ditto. Floral leaf scroll design in eight panels in dark grey blue.
Scolloped edge.
Height, 3 $\frac{3}{4}$ in. by 20 $\frac{1}{2}$ in. diam.
210. PLATE. Ivory ground. Small diaper and leaf panels in black.
9 in. diam.
211. Ditto. Figure under tree. Floral scroll border. Panel design outside in black.
8 $\frac{3}{4}$ diam.
212. Ditto. Flowers in panels in black inside. Floral scroll outside.
9 in. diam.
213. Ditto. With raised centre. Floral and scroll decoration. Plain grey-blue outside.
9 in. diam.
214. Ditto. Tree and bridge in centre, panelled border in black.
9 in. diam.

215. Ditto. Bird in centre, panelled border in black inside, outside outlined panels.
7 in. diam.
216. Ditto. Seated figure in centre, scroll leaf border in black.
7 in. diam.
217. Ditto. Tree and flower centre with floral and bird border in black.
 $6\frac{1}{2}$ in. diam.
218. Ditto. Geometrical panel design in black outside and inside.
6 in. diam.
219. **DISH.** COATED WITH AN INTENSE BLUE GLAZE. THE DESIGN ENGRAVED IN WHITE OF CONVENTIONAL FLOWERS WITH ARABESQUE LEAVES. ON THE BACK A SCROLL BORDER IN BLUE, AND A SQUARE MARK IMITATING CHINESE.
Height, 2 in. by 11 in. diam. XVIth Century.
- (See Plate 6 at end.)
- NOTE.—Exhibited at the Burlington Fine Arts Club Exhibition, 1907.
220. Ditto. Two antelopes in centre. Floral panelled borders.
Height, 4 in. by 19 in. diam.
221. **DISH.** Landscape of three figures on bridge.
Height, $3\frac{1}{2}$ in. by $17\frac{1}{2}$ in. diam.
222. Ditto. Blue scroll and floral design. Plain pale green outside.
Height, 4 in. by $20\frac{1}{2}$ in. diam.
223. Ditto. Centre, two birds in landscape. Border, alternate panels of birds and flowers.
Height, 3 in. by 16 in. diam.
224. Ditto. Centre, dragon and flowers, with scroll panel border.
Height, $2\frac{3}{4}$ in. by 15 in.
225. Ditto. Centre, four fishes in net, diapered and panelled border.
Height, $2\frac{3}{4}$ in. by $11\frac{3}{4}$ in. diam.
226. **PLATE.** Birds on border. Dragon in centre. Serrated edge.
10 in. diam.
227. Ditto. Birds and female figures.
9 in. diam.
228. Ditto. Geometrical floral design. Outside scroll design.
 $10\frac{1}{4}$ in. diam.

229. PLATE. Peacock's feather design inside. Scroll outside.
9 in. diam.
230. Ditto. Inscriptions in black, dark blue panels inside. Outside scroll.
Dated 1236 A.H. (=1827 A.D.)
8 in. diam.
231. Ditto. Landscape and floral design, in halves.
 $8\frac{1}{2}$ in. diam.
232. Ditto. Pagoda and landscape, floral border.
 $9\frac{1}{2}$ in. diam.
233. Ditto. Stork in centre. Floral border inside. Outside pale green.
 $8\frac{1}{2}$ in. diam.
234. Ditto (fluted). Animal in centre, with geometrical border.
 $9\frac{1}{2}$ in. diam.
235. Ditto. Sprig of flowers in centre. Floral border.
8 in. diam.
236. Ditto. Pagoda and birds in centre. Diapered rim.
10 in. diam.
237. Ditto. Ivory ground (fluted). Duck in centre, surrounded by foliage, scalloped edges.
10 in. diam.
238. Ditto. Pagoda in landscape.
 $9\frac{1}{2}$ in. diam.
239. Ditto. Panel border flowers in centre.
 $10\frac{3}{4}$ in. diam.
240. Ditto. Locust in centre. Panel of birds and flowers.
 $9\frac{3}{4}$ in. diam.
241. Ditto. Floral scroll centre.
9 in. diam.
242. Ditto. Floral centre. Border of birds and flowers. Outside plain green.
 $9\frac{3}{4}$ in. diam.
243. Ditto. Floral centre and border.
9 in. diam.

244. PLATE. Tree designed in two halves.
8½ in. diam.
245. Ditto. Landscape centre and floral panels. Plain grey outside.
9¾ in. diam.
246. Ditto. Tiger and spray centre. Panel border.
8½ in. diam.
247. Ditto. Outlined spray centre. Floral border in blue and black, inscriptions in black.
9 in. diam.
248. Ditto. Floral centre, panelled border. Inside in dark blue.
6¾ in. diam.
249. Ditto. Bird centre. Floral panelled border in blue.
6¼ in. diam.
250. SAUCER. Running figure and blue flowers in centre.
4¼ in. diam.
251. Ditto. Two figures and flowers in centre.
4 in. diam.
252. TRAY. Oblong. Figure with hawk and flowers.
10½ in. by 6¾ in.
253. Ditto. Octagon. Spray of flowers. Floral scroll border.
9½ in. diam.
254. Ditto. Ditto. Deer and spray of flowers in centre, scroll border in blue.
9½ in. diam.
255. Ditto. Figure and pagoda in centre.
7 in. diam.
256. Ditto. Sitting figure and flowers in centre.
7¼ in. diam.
257. Ditto. Bird on rock in centre.
5 in. diam.
258. Ditto. Elongated Octagon. Blue floral panel.
7 in. by 4¾ in.

259. TRAY. Landscape.
7 in. by $4\frac{1}{2}$ in.
260. Ditto. Ditto panels flower spray in blue scroll border.
7 in. by $4\frac{3}{4}$ in.
261. Ditto. Four running gazelles. Scroll border.
 $7\frac{1}{2}$ in. by 5 in.
262. Ditto: Hare, gazelle and flowers. Scroll border.
 $7\frac{1}{2}$ in. by 5 in.
263. Ditto. Two Pagodas, scroll border.
 $6\frac{3}{4}$ in. by $4\frac{3}{4}$ in.
264. Ditto (shaped). Pale green ground. Floral panel in border.
 $5\frac{3}{4}$ in. by $4\frac{1}{2}$ in.
265. Ditto (leaf shaped). Blue and black flowers, brown edges.
 $3\frac{1}{2}$ in. by 3 in.

PERSO-CHINESE POTTERY. (CHĪNĪ.)

266. VASE (double globular shape). White ground. Blue flowers in panels.
Height, $8\frac{3}{4}$ in. by $6\frac{1}{2}$ in. diam.
267. KALYĀN (PIPE) BOWL (globular shape). Ivory ground. Sprig of flowers.
Height, $4\frac{1}{2}$ in. by 5 in. diam.
268. INCENSE BURNER (perforated cylindrical pagoda shape). Alternate vases of flowers.
Height, 7 in. by 4 in. diam.
269. VASE (Gul-dān). Five spouts. Floral design, with birds in blue.
Height, 9 in. by $5\frac{1}{2}$ in. diam.
270. WATER BOTTLE. Ivory ground. Flowers and birds in blue with brass neck.
Height, $12\frac{1}{2}$ in. by $5\frac{1}{2}$ in. diam.
271. JAR (globular). Lid crowned with bunch of grapes. Floral and scroll decoration.
Height, $3\frac{1}{2}$ in. by $4\frac{1}{2}$ in. diam.
272. WATER BOTTLE. Bird, butterfly and flowers in blue. Chased brass top.
Height, $6\frac{1}{2}$ in. by $3\frac{1}{2}$ in. diam.
273. CANDLESTICK. Floral shaped panels in blue.
Height, $6\frac{3}{4}$ in.
274. VASE (globular). Golden brown ground, winged dragon in white in relief.
Height, $3\frac{3}{4}$ in. by $5\frac{3}{4}$ in. diam.
275. JAR (cylindrical octagon). Ivory ground. Landscape and flowers in blue, red and gold.
 $3\frac{1}{2}$ in. by $3\frac{1}{2}$ in.
276. VASE. Ivory ground. Animals and flowers in green, red and mauve. Chased brass neck and lid.
 $9\frac{1}{2}$ in. by $4\frac{1}{2}$ in.

CHINESE PORCELAIN.

277. VASE, large. Dark blue ground. Flowers and butterflies in polychrome, edged with gold, Kylin lid.

Height, 18 in. by 10 in. diam.

278. WATER BOTTLE with spout and shaped lip, shaded blue ground, flowers and diaper in gold.

Height, 11½ in. by 5½ in. diam.

- 279 Ditto ditto

Height, 11½ in. by 5½ in. diam.

280. SCENT SPRINKLER. Plain shaded blue. Flower and diaper in gold.

Height, 8¾ in. by 3½ in. diam.

281. Ditto ditto

Height, 8¾ in. by 4 in. diam.

MODERN PERSIAN (PEASANT) POTTERY.

282. WATER BOTTLE. Ivory ground, raised flowers. Two panels with figures and birds in polychrome. Dark blue neck with red and blue bird-shaped spout at top.

14½ in. by 5 in.

283. Ditto (unglazed grey earthenware). Raised diaper spotted decoration in turquoise and yellow.

12½ in. by 4¾ in.

284. Ditto ditto

285. KALYĀN (PIPE) BOWL in turquoise.

10 in. by 4¾ in.

286. Ditto ditto

10 in. by 4¾ in.

287. MUG with handle, in turquoise, yellow and dark blue.

6 in. by 3½ in.

288. Ditto ditto

289. EIGHT SALT CELLARS. Plain turquoise Kum.

PERSIAN METAL WORK.

290. BRASS EWER AND HAND BASIN with perforated lid. Decoration of figures and Arabesque scrolls.

Height, $16\frac{3}{4}$ in. by 10 in. diam.

XVIIIth Century.

291. WATER BOTTLE, engraved, small, with screw stopper. Decorated panels with figures in Arabesque scrolls.

Height, 7 in. by 3 in. diam.

292. BOWL on foot with perforated lid. Ditto ditto

Height, $8\frac{1}{2}$ in. by 7 in. diam.

293. KALYĀN HEAD. Base in steel inlaid with gold, for travelling. Top chased and perforated.

Height, $10\frac{1}{2}$ in. by 3 in. diam.

294. Ditto ditto

Height, 12 in. by $3\frac{1}{4}$ in. diam.

295. **EWER** WITH TWELVE FACETS WITH SPOUT AND HANDLE. CHASED BRASS, INLAID WITH SILVER. BENEDICTORY INSCRIPTIONS IN KŪFIC AND KARMATĪ CHARACTERS. ZONES OF ENGRAVED WINGED-LIONS. LIONS IN RELIEF ON NECK. MADE AT MOSUL.

Height, $17\frac{1}{4}$ in. by 8 in. diam.

XIIIth Century.

(See Plate 8 at end.)

296. WATER BOTTLE, brass, engraved and incised. Engraved inside with flowers and Arabesques.

Height, $11\frac{1}{4}$ in. by $4\frac{1}{4}$ in. diam.

297. **CANDLESTICK** (BELL-SHAPED). USED IN MOSQUE; ENGRAVED AND INLAID WITH SILVER, WITH INSCRIPTIONS, IN NASKHY INTERSPERSED WITH KŪFIC.

Height, $12\frac{1}{4}$ in. by 10 in. diam.

XIVth Century.

(See Plate 9 at end.)

298. BRASS BOX. Round (with lid not of same type), engraved geometrical design, and has had silver letters inlaid.

Height, $3\frac{3}{4}$ in. by $3\frac{3}{4}$ in. diam.

XIIIth Century.

299. KALYĀN HEAD. Rim of gilt, studded with turquoise, and with four silver chains.

XIXth Century.

300. Ditto ditto, with turquoise and rubies.

301. BOWL IN BRASS. With Kūfic and Arabic inscriptions in relief, engraving in lines and panels, with alternate figure panels.

3 in. by $3\frac{1}{2}$ in.

302. **VASE IN BRASS**, PERFORATED. A JOUR PANELS, SURROUNDED BY REPOUSSE ARABESQUE SCROLLS AND ANIMALS.

Height, 5 in. by $5\frac{3}{4}$ in.

XVIth Century.

NOTE.—The combination of a jour and repoussé work in Persian Art is extremely rare. This specimen is said to be unique.

303. BRASS BALL with perforated lid (a jour). Alternate figure and inscription panels.

7½ in. diam.

304. Ditto ditto Pair to above. XIXth Century.

305. BOWL ON FOOT (copper, tinned). With rim of inscription panels, decorated band of figures and animals. XVIth Century.

Height, 5½ by 8¾ in. diam.

306. CANDLESTICK, BELIEVED TO BE FROM ARMENIAN NUNNERY, JULFA. DESIGN OF CHASED ARABESQUE SCROLLS, WITH BANDS OF PERSIAN CHARACTER AND ARMENIAN INSET INSCRIPTIONS. SIGNED "MARDI SON OF ASTVAZATOUR" (GOD-GIVEN), PROBABLY A DESCENDANT OF THE DONOR OF THE ALTAR CLOTH, No. 470.

Height, 12¾ in. by 6½ in.

DATE ABOUT 1613 A.D.

(See Plate 9 at end.)

307. AN ARCHAIC BRONZE TRIPOD WITH FIGURE CROWNED, SUPPOSED TO BE THAT OF ARTEMIS; FOUND AT DEH-E-DĪZ IN THE BAKHTĪĀRĪ COUNTRY. PROBABLY BETWEEN 2000 AND 3000 YEARS OLD,

Height, 13 in.

NOTE by Mr. PREECE. "It has a circular crown supported by three stems. In the centre, right on the nose, is a winged circle. On the breasts are some signs, which may be cuneiform characters. The whole thing is very Archaic, and is something about 2,500 to 3,000 years old, I judge. It was dug up at a place called Deh-e-Dīz, between Mālamīr and Gudār-e-Balūtak on the Ispahān-Shushtar Road. This place is a regular tumulus on which a village has been built."

NOTE by Mr. J. L. MYERS, from "Man" The Anthropological Institute Journal, No. 20, of 1903. "The characteristic feature is the regular rows of punctuations, with or without continuous border, round the punctuated area.

If this treatment were confined to representations of hair, or fur, as on the girdle ends and below, or what seems to be tattoo marks on the breasts and below the arms, it would scarcely deserve remark; but as it is applied also to the pendants of the collar, and to the purely decorative motives on the headdress and on the sides of the receptacles above, it would seem to be a true mark of style, and may, perhaps, serve to give a relative date; such punctuations belonging very commonly to an earlier phase in technique than the commoner and more expert method of hatched lines.

Secondly, the objects which the hands of the figure are grasping are not very clearly defined, but they seem to be birds, and if so, confirm the impression conveyed by the general pose that the type represented is some form of that ubiquitous Dove or Goose-bearing Goddess which has passed into Archaeology under the conveniently inaccurate phrase of the "Persian Artemis." Such figures are found as is well known, in almost every phrase of symbolic art in the nearer East, and the occurrence of this type gives practically no clue to date. The nudity of the figure, however, suggests that its makers had not yet passed under Muhammadan, Christian, or even any of the purer forms of Hellenistic culture.

Thirdly, the advance modelling, and one might almost say, the expressiveness of the face, inclines decidedly against all early dates. Nothing of the kind, for instance, is extant, so far as I know even from Achæmenid times.

Provisionally, therefore, and in the hope, at all events, of eliciting a reasoned contradiction, I am inclined to assign the figure to a local school of modelling, reminiscent of the Bronze Age technique, influenced by a code of quasi-religious symbolism which is widespread both East and West of the Mesopotamia culture-area, but persistent, probably, in this case, after the collapse of the Achæmid regime into the long period of chaos which fringes the Seleucid decline."

The Achæmid period, 550 to 531 B.C.; Seleucid period, 312 to 280 B.C.

(See Plate 10 at end.)

308. HAND BASIN with perforated lid, solid brass and engraved Arabesque scroll panels.
Height, 4 in. by $12\frac{1}{4}$ in.
309. **BOWL.** BRASS, ENCRUSTED WITH SILVER, ENGRAVED ARABESQUE SCROLL PANELS.
BOUGHT IN SHĪRĀZ. XIIIth Century.
Height, 5 in. by $10\frac{1}{2}$ in. diam.
(See Plate 9 at end.)
310. EWER. Copper, tinned with raised engraved bands, handle and spout.
Height, $11\frac{1}{2}$ in. by 11 in. diam.
311. WATER BOTTLE. Chased, grotesque figures and animals in engraved scroll panels.
Height, 16 in. by $5\frac{1}{4}$ in. diam.
312. Ditto ditto
313. MIRROR. Steel, circular, with inscriptions and scroll ornamentation on one side.
Length, $9\frac{1}{4}$ in. by 5 in. diam.
314. SAUCER. Steel, gold festoons and inscriptions.
 $4\frac{3}{4}$ in. diam.
315. Ditto ditto
316. BOWL. Steel, with spiked lid, gold tracery.
 $4\frac{1}{2}$ in. by $3\frac{1}{2}$ in.
317. Ditto ditto
318. BOWL. Brass, engraved horsemen panels.
 $3\frac{1}{2}$ in. diam.
319. Ditto ditto
320. Ditto. Spiked lid, engraved figures and Arabesque panels.
 $3\frac{1}{4}$ in. by $2\frac{3}{4}$ in.
321. BRASS INK BOTTLE. Elongated Octagon. Shell lid. Figure panels and inscription.
 $1\frac{3}{4}$ in. by $1\frac{3}{4}$ in.
322. KALYĀN HEAD. Steel, inlaid gold, star shaped panels.
5 in. by $3\frac{1}{4}$ in.

323. PAPER WEIGHT. Brass, carved swans in relief.

1½ in. by 2¼ in.

324. STAFF OR SCEPTRE in brass, engraved in band, in oak case.

Length, 25½ in. by 2½ in.

Āstāneh.

325. RAM'S HEAD in bronze (fluted). Sword handle. Found in Sūsiana.

8¼ in. by 2 in.

326. **CHAIN.** BRASS. CUT AND ENGRAVED WITH A MEDALLION CENTREPIECE AND PERFORATED INSCRIPTION AND DATED A.H. 529 (=1135 A.D.), from the MASJED-E-SHĀH ISPAHĀN.

Length, 11½ feet,

(See Plate 3 at end.)

326A TRAY. Chased steel with figures and inscription.

10¾ in. diam.

326B TRAY. Copper tinned. Chased grotesque figures in Arabesque panels, inscription and date at back 1217 A.H. (1802 A.D.).

19 in. diam.

OLD PERSIAN ARMOUR.

327. **CUIRASS**, CONSISTING OF FOUR PIECES, VIZ. :—

- (1) BREAST, BACK AND TWO SIDE PLATES (WITH THE ORIGINAL PIN FASTENINGS) GOLD SCROLL, INLAID ORNAMENTATION AND LETTERING.

XVIth Century.

- (2) A FINE CHAIN-MAIL SHIRT, EACH LINK RIVETTED.
- (3) A PAIR OF CHAIN-MAIL TROUSERS WITH STEEL PLAQUES INLAID WITH GOLD.
- (4) A CHAIN-MAIL CAP WITH METAL PLAQUES.
- (5) A RHINOCEROS-HIDE SHIELD WITH HUNTING SCENES TRACED IN GOLD. SIX BOSSES. 16 in. diam.

(See Plate 3 at end.)

328. **A SUIT OF ARMOUR**, consisting of :—

- (1) HELMET WITH MOVABLE NOSE-PIECE AND CHAIN NECK-GUARD, INLAID GOLD-TRELLIS AND INSCRIPTION.
- (2) A BREAST, BACK AND TWO SIDE PLATES.
- (3) ARM-GUARD WITH CHAIN GLOVE.
- (4) CHAIN-MAIL SHIRT.
- (5) RHINOCEROS-HIDE SHIELD, 21 IN. DIAM., PAINTED GOLD ON RED GROUND, HUNTING SCENES AND FIGURES IN RELIEF.

329. **CUIRASS**, consisting of four pieces, viz. :—

- (1) Breast, back and two side plates. Inlaid gold, scroll tracery with inscription.
- (2) A chain-mail shirt.

330. **PART OF SUIT OF ARMOUR**, consisting of :—

- (1) Helmet with movable nose-piece and chain neck-guard.
- (2) Cuirass of breast, back and two side-plates, deeply chased steel and inlaid gold lines.
- (3) Arm guard ditto.
- (4) A steel shield, deeply chased and inlaid gold and silver. 18½ in. diam.

331. **PART OF SUIT**, consisting of :—

- (1) Helmet with movable nose-piece and chain neck-guard, deeply chased and inlaid with gold and silver, Arabesque scroll and inscription.
- (2) Arm guard with chain glove. Ditto ditto
- (3) A chain-mail shirt.
- (4) A steel shield, deeply chased and inlaid gold. 18 in. diam.

332. PART OF A SUIT, consisting of :—

- (1) Helmet with movable nose-piece and neck-guard, deeply chased with hunting scenes and border of gold lettering.
- (2) Arm guard ditto.
- (3) Chain-mail shirt.
- (4) Shield, deeply chased ; matches helmet. 17 in. diam.

333. PART OF A SUIT, consisting of :—

- (1) Helmet with movable nose-piece and neck-guard, deeply chased floral design and inlaid gold inscription and panels
- (2) Arm guard ditto.
- (3) Chain-mail shirt.
- (4) Shield matching helmet. 18 in. diam.

334. SUIT OF ARMOUR, consisting of :—

- (1) Helmet with movable nose-piece and chain neck-guard, deeply chased, with inlaid gold inscription.
- (2) Cuirass, breast, back and two side plates, matching the helmet.
- (3) Arm guard and
- (4) A chain-mail shirt.
- (5) Rhinoceros-hide shield, 20 in. diam., painted in gold, "Lion and Sun." Six bosses.

335. PART OF A SUIT, viz. :—

- (1) Helmet with movable nose-piece and chain neck-guard, chased hunting scenes and inscription, inlaid silver.
- (2) Arm guard with chain glove.
- (3) Steel shield, 15½ in. diam, with four bosses ; matches helmet.

336. PART OF A SUIT, viz. :—

- (1) Helmet, richly chased Arabesque scrolls, inlaid silver and gold.
- (2) Arm guard, steel, engraved, with gold inscription.
- (3) Shield, matches helmet, 17½ in. diam. Four bosses.

337. Arm guard, with chain glove, chased flowers in trellis, with gold inlay and lettering.

337A. A SHIELD, 14 in. diam., deeply chased hunting scene and inlaid gold lettering. Six bosses and spike.

338. ARM GUARD, chased hunting scene, with Kūfic inscription in border. Inlaid silver.

339. ARM GUARD AND CHAIN GLOVE, embossed and inlaid gold.

WEAPONS.

340. A FLINT LOCK GUN, 5 ft. 8½ in. long. Damascened and inlaid with gold.
341. Ditto 5 ft. 6½ in. long. Ditto with silver.
342. Ditto 5 ft. 4½ in. long. Ditto ditto
343. Ditto 5 ft. 3 in. long. Ditto
344. Ditto 4 ft. 7 in. long. Ditto with gold.
345. Ditto 4 ft. 6 in. long. Ditto with silver and gold.
346. Ditto 4 ft. 1½ in. long. Ditto with silver.
347. Ditto 3 ft. 7 in. long. Ditto with gold.
348. Ditto 3 ft. 4 in. long. Ditto with silver, stock elaborately covered with brass and ivory mosaic.

NOTE No. 348.—Old Turkish rifle reported to have been used by Kara George, the “Liberator of Servia” in the war of Independence, 1804. Acquired in Belgrade, in 1881.

349. A BARREL only, 3 ft. 10½ in. long. Damascened and inlaid with silver.
350. PISTOL, 1 ft. 8 in. long. Elaborately chased in silver.
351. Ditto ditto ditto
352. BATTLE AXE. Single-headed crescent shaped, chased figures and inscription, 3 ft. 0 in. long.
353. Ditto chased inscription and inlaid gold. Dated, 1210 A.H. (1796 A.D.)
354. Ditto ditto ditto 2 ft. 5 in. long.
355. Ditto straight-shape, chased 2 ft. 1½ in. long.
356. Ditto ditto ditto 2 ft. 1 in. long.
357. Ditto ditto ditto 1 ft. 11 in. long.
358. Ditto. Double-headed, spike and crescent shape, gold and silver inlay, 2 ft. 2½ in.
359. Ditto ditto chased, 3 ft. 0 in. long.
360. Ditto ditto inlaid gold, 2 ft. 11 in. long.
361. Ditto ditto ditto 2 ft. 11 in. long.
362. SPEAR, with damascened metal shaft 4 ft. 1 in. long.

363. SPEAR HEAD, Inlaid gold 1 ft. 5½ in. long.
364. Ditto 1 ft. 4 in. long.
365. HAM-STRINGING SPEAR HEAD. Chased, inlaid gold, 1 ft. 6 in. long.
366. DOUBLED-PRONGED SPEAR HEAD, Ditto 1 ft. 6 in. long.
367. Ditto ditto ditto 1 ft. 11 in. long.
368. Ditto ditto ditto 1 ft. 9½ in. long.
369. A TRIPLE-PRONGED SPEAR HEAD, chased and inlaid gold, 1 ft. 10½ in. long.
370. Ditto ditto ditto 1 ft. 9 in. long.
371. MACE. Bull's head and horns, chased and inlaid gold, 2 ft. 7½ in. long.

NOTE to 371. Ferāneh, the mother of Feridoon, the founder of the Persian Empire, learning that the King, Zohak, wished to kill him, fled with her baby and placed him in charge of a gardener who possessed a cow of extraordinary beauty and lineage, by name Purmajeh. This cow secretly nourished the infant for three months. When Feridoon reached manhood, he attacked Zohak, bearing a mace of iron, having its head shaped like a cow's head in remembrance of Purmajeh. Since that time the form of a cow has been a talismanic sign and an omen of good fortune in Persia, engraved on seals and appearing on maces and shields."

(“The Story of Persia”—*Benjamin*).

372. Ditto Bird shaped head, chased and inlaid gold, 2 ft. 1 in. long.
373. Ditto Double hooked end ditto 1 ft. 7½ in. long.
374. Ditto Solid headed ditto 2 ft. 7½ in. long.
375. Ditto ditto ditto 2 ft. 6 in. long.
376. Ditto ditto ditto 2 ft. 5 in. long.
377. SWORD. In scabbard, inscription, 3 ft. 0 in. long.
378. Ditto ditto 3 ft. 1 in. long.
379. Ditto ditto 2 ft. 4½ in. long.
380. Ditto Without scabbard ditto 2 ft. 1 in. long.
381. DAGGER. (Straight) in scabbard, long two-edged steel blade, channel down middle, damascened in gold, 1 ft. 11½ in. long.
382. Ditto ditto ditto 1 ft. 10½ in. long.
383. Ditto ditto ditto 1 ft. 9 in. long.
384. Ditto (Straight) without scabbard, long two-edged steel blade, double channel down middle, damascened in gold, 1 ft. 10 in. long.
385. Ditto ditto ditto single channel, 1 ft. 8½ in. long.
386. Ditto ditto ditto single edged, 1 ft. 3 in. long.

387. DAGGER. Shaped in scabbard, elaborately carved ivory handle, 1 ft. 4 in. long.
388. Ditto ditto chased handle, steel scabbard, 1 ft. 4½ in. long.
389. Ditto ditto ditto double edge, 1 ft. 3½ in. long.
390. Ditto ditto ditto ditto 1 ft. 3½ in. long.
391. Ditto ditto ditto ditto 1 ft. 2¾ in. long.
392. Ditto ditto ditto ditto 1 ft. 1 in. long.
393. Ditto ditto ditto ditto gold and silver,
1 ft. 4½ in. long.
394. Ditto ditto ditto silver with ivory handle, 1 ft. 3 in. long.
395. Ditto ditto ditto chased silver and inlaid gold,
1 ft. 0½ in. long.
396. Ditto Shaped, without scabbard, handle inlaid gold, engraved inscription on
blade, 1 ft. 5½ in. long.
397. Ditto ditto ditto 1 ft. 0½ in. long.
398. Ditto ditto carved ivory handle, 1 ft. 0 in. long.
399. Ditto (Straight) without scabbard, carved ivory ram's head, 11½ in. long.
400. Ditto ditto chased and inlaid gold, 9½ in. long.
401. Ditto (Ghurka shaped) in scabbard, 1 ft. 7 in. long.
402. DIRK, in scabbard, ivory handle, 1 ft. 2 in. long.
403. STRAIGHT SCABBARD, inlaid gold band, 1 ft. 5½ in. long.
404. BOW, 4 ft. 5 in. long.
405. „ half circle, elaborately painted in miniature, 2 ft. 3 in. diam.
406. ARROWS, 6 long, 4 ft. 7 in. average.
407. „ 4 short, 2 ft. 4 in. average,

WOODWORK AND MISCELLANEOUS.

408. CARVED WOOD ĀBĀDEH CHAIR, in Nakshī embroidery.
409. Ditto ditto ditto
410. Ditto ditto ditto
411. Ditto ditto ditto
412. TWO-TIER WALNUT WOOD TABLE, both tops covered in Nakshī embroidery.
22 in. by 15 in. XVIIIth Century.
413. CASKET. Perforated wood, bevelled top, decorated with gold tracery inscription.
Date, 1183 A.H. (1770 A.D.) This box belonged to Nāder Shāh.
7 in. by 12 in. by 6 in.
414. SPOON, carved wood. (Ābādeh work).
415. Ditto ditto
416. KALAMDĀN, or writing case. Hand painted flowers and birds on brown ground.
417. **KALAMDĀN**, HAND PAINTED. EXTERNALLY AND INTERNALLY, REPRESENTING THE KINGS OF PERSIA WITH NĀSER-UD-DĪN IN THE CENTRE, SURROUNDED BY HIS COURT. ONE OF THE FINEST EXAMPLES OF THIS WORK EXTANT.
9 in. long. XIXth Century.
418. TRAY (papier mache). Circular. Scolloped and fluted edge. Hand painted battle scene. Border of floral panels.
18½ in. diam.
419. DERVISH WALLET made from Trapend or Sea-cucumber (with chains). Chased and decorated with figures and Arabesque scrolls.
420. OPIUM PIPE. Metal, stem bound with leather.
Length 26½ in.
421. WINDOW. LATTICE WORK with looking glass inlaid. From the Dīvān Khāneh of Kerīm-Khān Zand (The Good) at Shīrāz, about 140 years old.
6 ft. 10 in. by 3 ft. 5 in.
(See Plate 12 at end.)
422. Ditto ditto a pair to above.
(See Plate 12 at end.)

OLD PERSIAN PAINTINGS, MINIATURES AND MANUSCRIPTS.

423. PERSIAN OIL PAINTING on Canvas. Female figure seated.
5 ft. 7 in. by 3 ft. 1 in. XIXth Century.
424. Ditto. Male and female figures.
5 in. by 32 in.
425. THREE MINIATURES. Mounted in gilt, 12½ in. by 21½ in. Fath 'Alī Shāh
Nāser-ud-Dīn Shāh (centre). Muhammad Shāh. Dated 1241 A.H. (1826 A.D.).
426. ILLUMINATED MSS. on Vellum. Farmān. Scroll ornamentation.
24 in. by 17 in.
427. TWO OLD PERSIAN MINIATURES. In red Persian frames. Dated
1067 A.H. (=1657 A.D.).
428. Two ditto. Dated 1067 A.H. (1657 A.D.).
429. Two ditto. Dated 1067 A.H. (1657 A.D.).

ANCIENT GLASS.

(FOUND IN GRAVES AT NABLOUS, ANCIENT SHECHEM)

- 430 JUG. With handle and moulded lip. Pale Green.
10½ in. by 5½ in. Double size.
431. DOUBLE-EYE OINTMENT HOLDER (broken). Pale green with blue raised lines. One handle.
4½ in. by 2 in.
432. Ditto. With iron spoon. Two handles.
5 in. by 3 in.
433. JUG. With fluted body. Pale green. One handle.
3½ in. by 1¾ in.
434. SQUARE BOTTLE much encrusted. Pale green.
5½ in. by 2 in.
435. VASE. With indented pattern in lower portion. Raised rims round neck. Pale yellow.
6 in. by 3½ in.
436. JUG. With ribbed neck and handle. Pale green.
3¾ in. by 1¾ in.

(FOUND IN GRAVES AT SAMARIA.)

437. BOWL. With raised blue lines and two blue handles. Pale green.
4 in. by 3¾ in.
438. Ditto ditto
3½ in. by 3¾ in.
439. BOWL. Pale grey green, without handles.
3½ in. by 3½ in.
440. TEAR BOTTLE. White.
4½ in. by 1 in.
441. Ditto ditto
4½ in. by 1½ in.
442. BOTTLE. Fluted body, plain neck, pale grey green.
5 in. by 2 in.

443. DOUBLE-EYE OINTMENT HOLDER. Pale green with crimped edges and one handle in blue.

5 in. by $2\frac{1}{2}$ in.

444. BOTTLE. With ribbed rings round and three handles.

6 in. by $1\frac{1}{2}$ in.

445. BOTTLE. Sides indented with rib round neck. Pale grey green.

$4\frac{1}{4}$ in. by $1\frac{1}{4}$ in.

FOUND AT VILLAGE OF TAIURA, NEAR ENDOR.

446. JUG. Shaped lip. Ribbed handle and band. Pale green.

$4\frac{1}{2}$ in. by $2\frac{1}{4}$ in.

FOUND IN GRAVE AT LUBIC, NEAR TIBERIAS.

447. **VASE SHAPED JUG.** PALE GREY GREEN WITH FLAT RIBBED HANDLE AND BAND ROUND NECK. THE RAREST EXAMPLE IN COLLECTION.

8 in. by $2\frac{3}{4}$ in.

FOUND IN GRAVE AT ARRABOONY, NEAR JEZREEL.

448. JUG. Pale grey green with flat ribbed handle and rim in darker green and neck.

5 in. by $2\frac{3}{4}$ in.

FOUND IN DISTRICT NEAR NAZARETH.

449. JUG. Pale yellow encrusted with mud. With flat ribbed handle and neck.

7 in. by 3 in.

450. BOWL. Yellow. Indented body encrusted with mud.

$4\frac{1}{2}$ in. by 3 in.

451. BOWL. Pale grey green with two handles.

$2\frac{1}{2}$ in. by $2\frac{1}{2}$ in.

452. BOWL. Pale grey green with indented body without handle.
3 in. by $2\frac{3}{4}$ in.
453. Ditto ditto
 $2\frac{1}{2}$ in. by $2\frac{1}{4}$ in.
454. BOTTLE. Pale yellow (out of shape).
4 in. by $2\frac{1}{2}$ in.
455. TEAR BOTTLE. Pale grey green.
 $3\frac{1}{2}$ in. by 1 in.
456. Ditto ditto
 $3\frac{3}{4}$ in. by 1 in.
457. Ditto ditto
 $5\frac{1}{2}$ in. by $1\frac{1}{2}$ in.
458. Ditto ditto With flat vase.
5 in. by 2 in.
459. BOWL. Pale grey green (jar shaped).
2 in. by $3\frac{1}{2}$ in.
460. VASE. Pale grey green.
2 in. by $1\frac{1}{2}$ in.
461. VASE. With long neck, pale grey green.
6 in. by $3\frac{1}{2}$ in.
462. VASE. Pale yellowish green.
 $7\frac{1}{2}$ in. by 4 in.
463. JUG. Pale greyish white with flat ribbed handle and shaped lip.
 $5\frac{1}{2}$ in. by 4 in.
464. BOTTLE. Clouded polychrome with silver top.
 $2\frac{3}{4}$ in. by 2 in.
465. BOTTLE (Square). Polychrome and gold with silver top.
 $4\frac{1}{2}$ in. by 2 in.
466. BASE (only) OF BOTTLE. Pale grey green.
2 in. diam.

N.B.—The finder and vendor of the above 37 pieces of glass was Muallim Rashid Kanaan, native of Lebanon, but lately resident in Nazareth and the neighbourhood.

EMBROIDERIES.

467. ISPAHĀN red velvet, gold and thread work with inscription.
4 ft. 10 in. by 3 ft.
468. ISPAHĀN woman's pale blue silk embroidered veil. Chehārqaḍ (Head-dress).
3 ft. 8½ in. by 3 ft. 8 in.
469. MONGOLIAN. With brocade border.
2 ft. by 2 ft.
470. **ALTAR CLOTH.** ARMENIAN. VIRGIN AND CHILD.
Inscription as follows.—
“This holy covering is in memory of Atinas and his wife Mariam and the defunct children of
Zatour.”
Dated 1103 A.D.
(See Plate 11 at end.)
3 ft. 4 in. by 3 ft. 10 in. XVIIth Century.
471. Ditto With brocade border.
1 ft. 11 in. by 1 ft. 10½ in.
472. Red satin gold embroidery. XIVth Century.
1 ft. 2 in. by 1 ft. 1 in.
473. MONGOLIAN embroidery.
2 ft. 6 in. by 1 ft. 11 in.
474. ISPAHĀN patch work. Portiere. XVIth Century.
7 ft. 10 in. by 5 ft. 2 in.
475. ISPAHĀN patch work portiere.
5 ft. 7 in. by 5 ft. 7 in.
476. Ditto. Black velvet. Gold threadwork. Bird design.
3 ft. by 4 ft. 4 in.
477. Silk tapestry (Nakshī). Two pieces of woman's trousers (joined).
4 ft. 1 in. by 2 ft. 8 in. XVIth—XVIIth Century.
478. ISPAHĀN. Ditto.
4 ft. 5 in. by 3 ft. 5 in.
479. Embroidered velvet Kāshān. XVIth—XVIIth Century.
2 ft. 8 in. by 2 ft. 7 in.

480. Gold brocade on white ground with coloured silk brocade border.
2 ft. 8 in. by 2 ft. 4 in. XVIIth Century.
481. Gold brocade, pine pattern, embroidered velvet border.
5 ft. 3 in. by 3 ft. 3 in.
482. MONGOLIAN.
2 ft. 3 in. by 2 ft. 2 in.
483. Ivory drawn thread work.
3 ft. 4 in. by 1 ft. 9 in. XVIth—XVIIth Century.
484. KĀSHĀN silk tapestry woman's trousers.
2 ft. 5 in. by 1 ft. 9 in.
485. ISPAHĀN. Ditto.
1 ft. 9 in. by 1 ft. 1 in. XVIth Century.
486. Ditto ditto
1 ft. 7 in. by 1 ft. 4 in.
487. TURCOMAN BRIDAL COAT. Yellow silk.
488. Persian barber's shaving robe. Ivory raised embroidery.
XVIth Century.
489. Turcoman embroidered Tent-band.
38 ft. 8 in. by 1 ft. 1 in.
490. Ditto ditto (part only).
5 ft. 9 in. by 8 in.
491. Ditto ditto Shaped for entrance to
4 ft. by 4 ft. 2 in.
492. A gold lace thread Dervish (cone-shaped) cap.

The following are the property of
MR. B. W. STANTON,
late of the Indo-European Telegraph Department. Resident in Persia for 32 years.

600. LACE SQUARE. Persian ivory silk lace embroidered with gold and silver wire.
22 in. by 22 in. XVIIth Century.
601. TAPESTRY. Nakshī women's trousers. Shaded green. Floral pattern in
diagonal bands. Unique.
27 in. by 20 in.
602. Ditto. Shaded green. In diagonal bands.
25 in. by 20 in.
603. Ditto.
24 in. by 19 in.
604. Ditto.
23 in. by 14 in.
605. VELVET. Embossed on gold thread. Golden brown flowers in trellis. Shaded
blue border giving off a variety of shades.
37 in. by 37 in. *Kāshān.*
606. BRIDAL SLIPPERS. Silk embroidered in salmon pink (pair).
607. BOOK OF PERSIAN M.SS. With Miniatures and hand painted illuminations.
Some exquisite specimens of hand-writing.
8 in. by 4 in.
608. ILLUMINATED MSS. On vellum. Farmān of Shāh Nāser-ud-Dīn.
27 in. by 20 in. Dated 1297 A.H. (=1879 A.D.)
609. SILVER FILIGREE scent bottle of exquisite design.
9 in. by 1 in.
610. EIGHT-POINTED STAR TILE (half of). Golden brown lustre with ivory
flowers. Inscription round border.
Found in ruins near Tehrān of the same character as Nos. 35 and 36 of the Preece
collection. XIIIth Century.
12 in. by 6 in.

611. OIL-LAMP. On foot. Turquoise blue enamel deeply incrustated with iridescence, imperfect.
3 in. by 3 in.
612. Ditto ditto ditto Handle missing.
3 in. by 2 in. These two objects are interesting as having been found at *Kāshān*.
613. PORCELAIN SLIPPER. Ivory with blue ornamental lines.
5 in. long.
614. Ditto. Turquoise blue with black rosettes.
5 in. long.
615. PLATE. Pale grey ground with light blue scroll decoration. Square mark on back.
6 in. diam.
616. Ditto. Pair to above.
617. Ditto. White ground, deep blue floral decoration. Piece of edge missing.
8 in. diam.
618. Ditto. White ground with sprigs of flowers.
6 in. diam.
619. TILE (fragment of). Gold lustre ground. Flowers in ivory and turquoise blue.
Raised blue letters.
620. ARROW-HEAD. Dug out from a depth of two feet on the plain near Surmeh (Persia). Supposed to have been from time of Bahrām Gūr.

About 500 A.D.

NAXOS TAPESTRY EMBROIDERY

OF THE XVIITH AND XVIIITH CENTURY.

This exceptionally fine collection was purchased 30 years ago by the late Marion Crawford, at Constantinople, from the Executors of the French Consul in Asia Minor, who had been collecting all his life, and is probably unique.

They are from the Island of Naxos and commonly called Rhodian.

No.				SIZE.
1	....	....	....	7 ft. 7 in. by 5 ft. 7 in.
2	....	....	....	8 ft. 2 in. „ 5 ft. 8 in.
3	....	....	....	8 ft. 3 in. „ 2 ft. 11 in.
4	....	....	....	2 ft. 10 in. „ 2 ft. 10 in.
5	....	....	....	1 ft. 9 in. „ 3 ft. 2 in.
6	....	....	....	1 ft. 9 in. „ 3 ft. 2 in.
7	....	....	....	1 ft. 5 in. „ 3 ft. 3 in.
8	....	....	....	1 ft. 6 in. „ 3 ft. 6 in.
9	....	....	....	1 ft. 6 in. „ 5 ft. 0 in.
10	....	....	....	2 ft. 10 in. „ 3 ft. 1 in.
11	....	....	....	1 ft. 5 in. „ 3 ft. 5 in.

IN THE POSSESSION OF VINCENT ROBINSON & CO., LTD.

A XVII CENTURY PERSIAN GARDEN CARPET, 31 ft. 0 in. × 12 ft. 3 in.

A 16th CENTURY PERSIAN ROYAL "GARDEN" CARPET. (Reputed to
have been made for Shāh 'Abbās for Sefavi Palace.) Date 1587-1628.
31 ft. by 12 ft. 3 in.

In the possession of VINCENT ROBINSON & Co., LTD.

Extract from THE BURLINGTON MAGAZINE, May, 1913, on
A PERSIAN GARDEN CARPET,

By SIR MARTIN CONWAY.

For Chosroës I., Sassanian King of Persia (A.D. 531-579) there was made a wonderful carpet, 450 feet long by 90 feet wide. It was called "Chosroës's Spring," and was employed to decorate a hall in the palace at Ctesiphon. In the year 637 Ctesiphon was captured by the Arabs, and all its contents became their prey. Nothing astonished them more than this wonderful carpet, and several descriptions of it have been preserved in the writings of Tabari and other Arab chroniclers. From them we learn that the design of the carpet was the plan of a royal pleasure garden or paradise. It represented beds of spring flowers and blossoming trees, divided by paths and water flowing in channels. There was a broad border all around, and here again were beds of bright-coloured flowers. The yellow ground in this wonderful piece was of gold thread. The leaves of trees and flowers were of silk. Fruits were inlaid with polished stones, the waters were crystals, the blossoms were precious stones.

This working of gems and other polished stones into a textile fabric finds a distant echo in the custom still followed in Persia and India of introducing bits of glittering talc into the patterns of embroideries. Perhaps originally the idea may have come from mosaic pavements which in Roman days may have affected carpet-design. The mosaic influence must have been even stronger in the carpet on which the Khalif Motawakkel was murdered in the year 861, for its border was adorned with circular medallions containing portraits.

Of course, no garden exists which has come down from Sassanian days, nor, so far as I know, is there a plan of one; but it is evident that the ancient tradition of garden design was carried down in Persia right through the middle ages and survived into the times of the Moghal Emperors of Delhi. Whether any such gardens exist in Persia I cannot say, never having visited that country, but I have seen them in Kashmir. Such for instance are the Shalamar Bagh and the Nishat Bagh near the Dal Lake, both made by the Emperor Jahangir. The Shalamar Bagh is roughly oblong in form enclosed within a wall and occupying the slope of a hill. It measures about 500 by 230 yards. The Nishat Bagh measures about 600 by 250 yards. They are divided into terraces. A stream enters at the top of the garden and is conducted downwards in channels, and led into pools; both channels and pools are of rectangular form and framed with wrought stone. Sometimes the water pours down evenly over a large inclined bed of stone, the surface of which is deeply engraved with a design over which the water has to ripple so that the water itself takes the pattern from the stone and manifests it in glitter and movement. On the terraces there are pavilions and the open spaces are divided and formally planted with trees or shrubs. No doubt beds of flowers of regular shapes were likewise intended to find places. The paths likewise are regular, and rectangularity is everywhere supreme.

If the ancient garden design, which was substantially devised at least as far back as the times of the Kingdom of Assyria, has thus steadily maintained itself down to our own day, it is not more surprising that carpets repeating this same garden design should likewise have continued to be made almost as long. We cannot, indeed, produce a mediæval example, but a few still survive from the 17th to the 18th centuries, repetitions of a well-understood type which no doubt had been made generation after generation from the time of Chosroës down.

These garden carpets must not be confused with another type in which the formal element is absent. In this latter kind, of which the well-known carpet in the Poldi Museum at Milan is a good example, the field of the carpet is occupied by what may be called woodland. Here horsemen are hunting wild beasts, or tigers lurk under trees. The whole design is less orderly, or rather its orderliness is less or not at all geometrical. The best of these carpets that have survived are of 16th century date. Earlier versions of this type have perished, so that we cannot pursue backwards into the past the pedigree of the type. Whatever that pedigree may have been it was not the same as that of the formal type with which we are here concerned. That came down with strange persistence of arrangement from a remoter antiquity. Hence the peculiar interest which belongs to these formal garden carpets.

If we accept the canal as the characteristic feature of this type, the earliest accessible example is Dr. Figdor's carpet, about 5 ft. by 4 ft., reproduced as figure 199 in Dr. Martin's monumental work. This is of late 16th century date. It is of wool "with gold and silver thread and warp of silk." As, however, it lacks the division into squares it cannot be satisfactorily grouped with the carpet under consideration. Closer to it comes the Wagner carpet (Martin, fig. 200), now somewhere in the United States. Kirman work, not before 1640, says Dr. Martin. It shows various kinds of trees growing besides garden canals.

The only carpet reproduced by Martin (plate 24) which undoubtedly groups well with ours (plate)¹ is one at Naesby House

¹We are enabled to reproduce this carpet through the courtesy of Mr. Alfred Brown, Chairman of Vincent Robinson & Co., Ltd., the owners.—E.D.
(about 12 ft. by 6 ft.), Sweden, which was lent by the King of Sweden to the Munich Exhibition. In general design the two are very similar but not in colouring, nor in the character of details. Dr. Martin thinks it may be Shiraz work and dates it as late as about 1750. He sees in it the change of spirit which followed the conquest by Nadir Shah. There can, I think, be little doubt that our carpet is of earlier date and more northerly provenance. It may, therefore, be assigned provisionally to the 17th century.

One carpet and one only known to me may be grouped absolutely with ours. It belonged in 1891 to Professor (now Sir Sidney) Colvin, and was at that time described by me in the pages of "The Art Journal."² Where that carpet is now preserved,

² December, 1891.
no one seems to know. A comparison between the illustration in "The Art Journal" and our coloured plate shows the intimate relation between the two. The Colvin carpet was once certainly longer than when photographed, but not, I think, any wider. The dimensions of the fragments were 14½ ft. by 11 ft. Its total original length must have been either 18 ft. or 27 ft. The predominant colour was the blue of the border and paths. The central object probably represented a pavilion, seen from above. Four artificially rippled streams flow from beneath it, and four trees (shown as lying on their sides) stand at its corners. Beyond them are four parterres with flowers, and at the bottom of the carpet are parts of two more trees. Birds and flowers are placed along the paths, and there are birds in the trees and around the flower beds. The wide and beautiful border is occupied by cypress trees with shrubs between, and here again are many little birds besides larger ones in pairs, beak to beak in the old traditional fashion.

The carpet illustrated in the coloured plate (31 ft. by 12 ft. 3 in.) will be seen at once to resemble the Colvin carpet very closely in its essential elements. The central ornament is now not a pavilion but a tank; there are, however, four pavilions along each side. The broad border with the cypress trees and facing birds does not surround the whole, but edges the two principal canals. At the angles of each pavilion are again four trees, and between the trees are designs no doubt intended to represent flower beds. This time there are fewer birds scattered about, but they will be found on the branches of the trees. There are no fish in the water, but over the central pond, curiously enough, are four peacocks, which look as though they ought to have been swans. The general effect of the whole is very fine. If you stand at the end of the carpet and look along it, the fact that it represents a formal garden is apparent. Thus far this is the only complete carpet of the type, with the exception of the later and less extensive Naesby example. It is woven throughout of wool, and is on the whole admirably preserved. The surface is, of course, worn thin, in a few places almost threadbare, and some holes have been restored in the most skilful manner; but the original pattern and colouring is everywhere preserved. In short, this carpet satisfactorily represents a type which must have been made century after century from a remote period, but of which, with the exception of fragments, this example and that at Naesby are the only known complete survivors.

See Illustration (in Colour.)

C.

B.

A.

Illustration A.

14th CENTURY MOORISH "ALHAMBRA" VASE in the possession of Mr. Alfred Brown.

This Vase was for many years in the *private* collection of the late Mr. Vincent J. Robinson, C.I.E., F.S.A., at "Parnham," Beaminster, until August, 1910—was exhibited by him at the Spanish Exhibition, 1895, as "An old Hispano Moresque Amphora, decorated in colours, 32 inches (81 c.m.) high, on own stand—This Jar was found under a floor in the Alhambra and contained valuables."

Acquired by the present owner, 20th December, 1910.

The following translation of the inscriptions is by the Rev. W. St. Clair Tisdall, D.D.

On Central Band:—"In Thy Name, O God, the enduring."

On Shield:—"There is no Master but God."

THE PHOTOGRAPHIC HISTORY OF THE THREE ALHAMBRA VASES

(See *Illustrations A. B. C.*)

Illustration B.

Extract from ENCYCLOPÆDIA BRITANNICA.

VOL. I, PAGE 571—"Among the wonders of the Alhambra are:—the celebrated Vase of the Alhambra, a splendid specimen of Moorish Ceramic Art, dating from 1320, and belonging to the first period of Moorish Porcelain. It is 4 ft. 3 ins. high; the ground is white, and the enamelling is in blue, white and gold."

(Illustration reproduced from Official Photograph purchased at the Alhambra in 1906).

Extract from BAEDEKER'S SPAIN & PORTUGAL, Edition 1898.

PAGE 362. ALHAMBRA. Room of the Two Sisters (*Sala de las Dos Hermanas*). In one corner of the room is the famous two-handled Alhambra Vase ('*el jarro de la Alhambra*') which an ancient tradition avers to have been found in the palace filled with gold. From the 17th Century until recently it stood in the *Jardin de los Adarves*. It is 4 ft. 4 ins. in height, dates from 1320, and is exquisitely enamelled in white, blue and gold. The animals figured on it are apparently meant for gazelles.

There is a similar vase in the National Museum at Madrid. (Ref. Page 88 Baedeker.) (Note—This is the Vase as illustration C.)

(Illustration reproduced from Official Photograph, No. B 1361—Une Vase Arabe Granada, obtained 24/9/12.)

Illustration C.

PAGE 88. Museo Arqueológico Nacional, Madrid. South Wing, Lower South Court. Large Vase resembling the celebrated Vase of the Alhambra, 82 c.m. high (found in Alhambra about 1874). (Page 362) (Since removed to the Alhambra which is now *National* property). This Vase (photo C) was seen by Mr. Alfred Brown on 22/1/1906 at the Museum in Madrid, who was informed by the Curator, that the above two (photos B and C) and one other (photo A) which was found in 1880, were the only three Vases that had actually been found in the cellars of the Alhambra. This Vase (photo A) was offered to the Madrid Museum immediately it was found, but being almost exactly a match (but without gazelles) to their own (photo B) was not acquired. It was then offered to Mr. Caspar Purdon Clarke, who was at the Alhambra (purchasing Moorish Tiles for the South Kensington Museum).

N.B.—The South Kensington Museum having decided not to buy this Vase, Sir Philip Cunliffe Owen allowed Vincent Robinson & Co., Ltd., the opportunity to buy it, which they did in 1880, on the advice of the late Sir Caspar Purdon Clarke.

EXPLANATORY NOTE—Shewing the probable cause why these Vases were found in the debris of the Cellars of the Alhambra.

Extract from ENCYCLOPÆDIA BRITANNICA, Vol. 1, page 570.

Alhambra Surrendered by Moors in 1492.

Charles V. Rebuilt part of Alhambra in 1526.

Gunpowder explosions destroyed part in 1591.

Portion blown up by the French in 1812.

PLATE I.

PLATE IV.

PLATE V.

№155.

Серебряный, 1890 г.

№219.

Серебряный, 1890 г.

PLATE VI.

Nº170.

PLATE VII.

Nº 295.

PLATE VIII.

Nº 306

Nº 309

Nº 297

Nº307.

PLATE X.

PLATE. XI.

PLATE XII.

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